



VERSION 10 (2024)



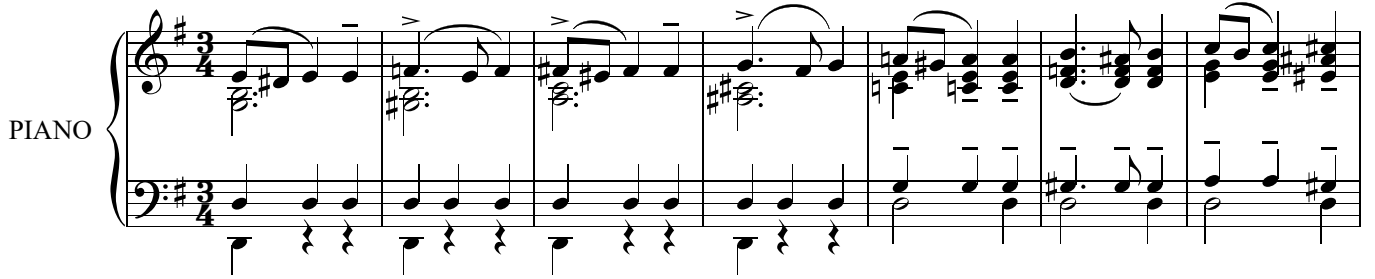
1. A Grand Night for Singing
2. Backstage Romance
3. Bare Necessities / Spoonful of Sugar
4. Beauty and the Beast
5. Being Alive / No More
6. Best Song Ever
7. Beatles Medley
8. Come What May
9. Dream On
10. Fix You
11. Goldfinger
12. Goodbye
13. King and I Medley, The
14. Make Them Hear You
15. Many a New Day / Wash That Man
16. My Romance
17. Nothing Else Matters
18. Perfect Day
19. Raise Your Voice
20. Silly Symphony
21. Spirit of Adventure, The
22. Telephone
23. Tell Me It's Not True
24. Thank You For the Music – An Abba Medley
25. Travel
26. Viva La Vida
27. Vois Sur Ton Chemin
28. Who Will Buy?

It's a Grand Night for Singing

arr. SC (2015 Revision) $\text{♩} = 200$

Rodgers and Hammerstein

PIANO



The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is one sharp (F#) and the time signature is 3/4.

8

S
It's a grand night for sing - ing, the moon is fly - ing high _____ and

A
It's a grand night for sing - ing, the moon is fly - ing high _____ and

T.
8
It's a grand night for sing - ing, the moon is fly - ing high _____ and

B.
It's a grand night for sing - ing, the moon is fly - ing high _____ and

Pno.



The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 8. The piano accompaniment continues with a similar rhythmic pattern to the introduction, featuring chords and moving lines in both hands.

17

S
some - where a bird who is bound to be heard is throw - ing his heart at the sky. It's a

A
some - where a bird who is bound to be heard is throw - ing his heart at the sky. It's a

T.
8
some - where a bird who is bound to be heard is throw - ing his heart at the sky. It's a

B.
some - where a bird who is bound to be heard is throw - ing his heart at the sky. It's a

Pno.



The vocal parts continue with the lyrics. The piano accompaniment features a more active melodic line in the right hand, with many beamed eighth notes, while the left hand remains mostly chordal.

25

S
grand night for sing - ing, the stars are bright a - bove, _____ the earth is a -

A
grand night for sing - ing, the stars are bright a - bove, _____ the earth is a -

T.
8
grand night for sing - ing, the stars are bright a - bove, _____ the earth is a -

B.
grand night for sing - ing, the stars are bright a - bove, _____ the earth is a -

Pno.

34

S
glow and to add to the show, I think I am fall-ing in love _____ Fall -

A
Alto 1
glow and to add to the show, I think I am fall-ing in love _____ Fall -

A.
Alto 2
glow and to add to the show, I think I am fall-ing in love _____ Fall -

T.
8
glow and to add to the show, I think I am fall-ing in love _____ Fall -

B.
glow and to add to the show, I think I am fall-ing in love _____ Fall -

Pno.

42

S
ing fall - ing in love.

A
ing fall - ing in love.

A.
ing fall - ing in love.

T.
ing fall - ing in love. May - be it's

B.
ing fall - ing in love. May - be it's

Pno.

50

T.
more than the moon May - be it's more than the birds.

B.
more than the moon May - be it's more than the birds.

Pno.

56

T. May - be it's more than the sight of a night in a light too love-ly for

B. May - be it's more than the sight of a night in a light too love-ly for

Pno.

63

S. May - be it's more than the earth shi - ny and

A. All Altos May - be it's more than the earth shi - ny and

T. words.

B. words.

Pno.

70

S
sil - ver - y blue _____ May-be the rea-son i'm feel-ing this way has

A
sil - ver - y blue _____ May-be the rea-son i'm feel-ing this way has

T.
8
May-be the rea-son i'm feel-ing this way has

B.
May-be the rea-son i'm feel-ing this way has

Pno.

77 **rall.** $\text{♩} = 200$

S
some-thing to do with you! _____ It's a grand night for sing - ing, the

A
some-thing to do with you! _____ It's a grand night for sing - ing, the

T.
8
some-thing to do with you! _____ It's a grand night for sing - ing, the

B.
some-thing to do with you! _____ It's a grand night for sing - ing, the

Pno.

85

S
stars are bright a - bove, _____ the earth is a - glow and to add to the show, I

A
stars are bright a - bove, _____ the earth is a - glow and to add to the show, I

T.
8 stars are bright a - bove, all a - bove and I'm fall - ing, fall - ing

B.
stars are bright a - bove, all a - bove and I'm fall - ing, fall - ing

Pno.

93

S
think I am fall-ing in love, _____ Fall - - ing in

A
Alto 1
think I am fall-ing in love, _____ and I'm Fall - - ing in

A.
Alto 2
think I am fall-ing in love, _____ Fall - - ing in

T.
8 think I am fall-ing, fall-ing in love. Fall - - ing in

B.
think I am fall-ing, fall-ing in love. Fall - - ing in

Pno.

101

S
love.

A
love.

A.
love.

T.
love.

B.
love.

Pno.

8va

105

S

A

T.
8

B.

Pno.

8

Backstage Romance

Original arr. Mark Brymer
adap. SC

With passion ♩ = 68

accel.....

BAD ROMANCE

Words and Music by STEFANI GERMANOTTA and NADIR KHAYAT

mf

SOPRANO
Ah, ee, rah, rah, ah, ah, ah!

ALTO
Ah, ee, rah, rah, ah, ah, ah!

TENOR
Ah, ee, rah, rah, ah, ah, ah!

BASS
Ah, ee, rah, rah, ah, ah, ah!

Piano
mf

4

S.
Ro - ma - ro - ma - ma! Ga - ga, ooh - la - la! Want your bad ro - mance.

A.
Ro - ma - ro - ma - ma! Ga - ga, ooh - la - la! Want your bad ro - mance.

T.
Ro - ma - ro - ma - ma! Ga - ga, ooh - la - la! Want your bad ro - mance.

B.
Ro - ma - ro - ma - ma! Ga - ga, ooh - la - la! Want your bad ro - mance.

Pno

8 **A** Faster $\text{♩} = 95$

S. I want your ug - ly, I want your dis - ease. I want your ev - 'ry - thing as

A. I want your ug - ly, I want your dis - ease. I want your ev - 'ry - thing as

T. I want your ug - ly, I want your dis - ease. I want your ev - 'ry - thing as

B. I want your ug - ly, I want your dis - ease. I want your ev - 'ry - thing as

Pno

11

S. long as it's free. I want your love, uh, love, love, love. I want your

A. long as it's free. I want your love, uh, love, love, love. I want your

T. long as it's free. I want your love, uh, love, love, love. I want your

B. long as it's free. I want your love, uh, love, love, love. I want your

Pno

B

14

S. love, uh, love, love, love.

A. love, uh, love, love, love.

T. love, uh, love, love, love. You know that I want you,

B. love, uh, love, love, love. You know that I want you,

Pno

17

S. and you know that I need you. We want it bad, your bad ro - mance.

A. and you know that I need you. We want it bad, your bad ro - mance.

T. We want it bad, your bad ro - mance.

B. We want it bad, your bad ro - mance.

Pno

20 C accel.....

S. Woh, _____ I want your love and all your lov - er's re - venge. You and me

A. Woh, _____ I want your love and all your lov - er's re - venge. You and me

T. Woh, _____ I want your love and all your lov - er's re - venge. You and me

B. Woh, _____ I want your love and all your lov - er's re - venge. You and me

Pno

23 *f*

S. could write a bad ro - mance. Woh, _____ I want your love and all your *f*

A. could write a bad ro - mance. Woh, _____ I want your love and all your *f*

T. could write a bad ro - mance. Woh, _____ I want your love and all your *f*

B. could write a bad ro - mance. Woh, _____ I want your love and all your *f*

Pno *f*

26

S. lov - er's re - venge. You and me could write a bad ro - mance. Woh, _____

A. lov - er's re - venge. You and me could write a bad ro - mance. Woh, _____

T. lov - er's re - venge. You and me could write a bad ro - mance. Woh, _____

B. lov - er's re - venge. You and me could write a bad ro - mance. Woh, _____

Pno

29

D

S. _____ caught in a bad ro - mance. Woh, _____

A. _____ caught in a bad ro - mance. Woh, _____

T. _____ caught in a bad ro - mance. Woh, _____

B. _____ caught in a bad ro - mance. Woh, _____

Pno

33

S. *caught in a bad ro - mance.*

A. *caught in a bad ro - mance.*

T. *caught in a bad ro - mance.*

B. *caught in a bad ro - mance.*

Pno

E

37

ff *f* **Faster** ♩ = 128

S. *Five, six, sev - en, eight! Rah, rah, ah, ah, ah!_ Ro - ma - ro - ma - ma!_*

A. *Five, six, sev - en, eight! Rah, rah, ah, ah, ah!_ Ro - ma - ro - ma - ma!_*

T. *Five, six, sev - en, eight! Rah, rah, ah, ah, ah!_ Ro - ma - ro - ma - ma!_*

B. *Five, six, sev - en, eight! Rah, rah, ah, ah, ah!_ Ro - ma - ro - ma - ma!_*

Pno

40

S. Ga - ga, ooh - la - la! Want your bad ro - mance. Rah, rah, ah, ah, ah!

A. Ga - ga, ooh - la - la! Want your bad ro - mance. Rah, rah, ah, ah, ah!

T. Ga - ga, ooh - la - la! Want your bad ro - mance. Rah, rah, ah, ah, ah!

B. Ga - ga, ooh - la - la! Want your bad ro - mance. Rah, rah, ah, ah, ah!

Pno

43

S. Ro - ma - ro - ma - ma! Ga - ga, ooh - la - la! Want your bad ro - mance.

A. Ro - ma - ro - ma - ma! Ga - ga, ooh - la - la! Want your bad ro - mance.

T. Ro - ma - ro - ma - ma! Ga - ga, ooh - la - la! Want your bad ro - mance.

B. Ro - ma - ro - ma - ma! Ga - ga, ooh - la - la! Want your bad ro - mance.

Pno

F

Backstage Romance

TAINED LOVE
Words and Music by Ed Cobb

46

S.

A.

T.

B.

Pno

50

G *f*

S. I want your hor - ror, I want your des - ign... 'Cause you're a cri - mi - nal as

A. I want your hor - ror, I want your des - ign... 'Cause you're a cri - mi - nal as

T. I want your hor - ror, I want your des - ign... 'Cause you're a cri - mi - nal as

B. I want your hor - ror, I want your des - ign... 'Cause you're a cri - mi - nal as

Pno

53

S. long as your mine. I want your love, love, love, love. I want your

A. long as your mine. I want your love, love, love, love. I want your

T. long as your mine. I want your love, love, love, love. I want your

B. long as your mine. I want your love, love, love, love. I want your

Pno

56

S. love, love, love, love. I want your love,

A. love, love, love, love. I want your love,

T. love, love, love. I want your love, Taint - ed love,

B. love, love, love. I want your love, Taint - ed love,

Pno

59

S. love, love, love. I want your love, love, love, love. I want your

A. love, love, love. I want your love, love, love, love. I want your

T. woh. Taint - ed love, woh.

B. woh. Taint - ed love, woh.

Pno

H

SEVEN NATION ARMY
Words and Music by Jack White

62

S. love, Yeah! Yeah!

A. love, Yeah! Yeah!

T. Yeah! Yeah!

B. Yeah! Yeah!

Pno

Faster ♩ = 130

67

S. Yeah!

A. Yeah!

T. Yeah!

B. Yeah!

Pno

TOXIC

Words and Music by Cathy Dennis, Christian Karlsson, Pontus Winnberg and Henrik Jonback

71

S. Too high, *f*

A. Too high, *f*

T. Too high, *f*

B. Too high, *f*

Pno

75

S. can't come down... Los - ing my head, spin - nin' round and round.

A. can't come down... Los - ing my head, spin - nin' round and round.

T. can't come down... Los - ing my head, spin - nin' round and round.

B. can't come down... Los - ing my head, spin - nin' round and round.

Pno

79

S. Do you feel me now?... With the *mf*

A. Do you feel me now?... With the *mf*

T. Do you feel me now?... With the *mf*

B. Do you feel me now?... With the *mf*

Pno

83 J

S. taste of your lips I'm on a ride. You're tox - ic, I'm slip - pin' un With the

A. taste of your lips I'm on a ride. You're tox - ic, I'm slip - pin' un - der.---

T. taste of your lips I'm on a ride. You're tox - ic, I'm slip - pin' un With the

B. taste of your lips I'm on a ride. You're tox - ic, I'm slip - pin' un - der.---

Pno *mf*

87

S. taste of a poi - son par - a - dise, I'm ad - dic - ted to you. Don't you

A. — I'm ad - dic - ted to you. Don't you

T. taste of a poi - son par - a - dise, I'm ad - dic - ted to you. Don't you

B. — I'm ad - dic - ted to you. Don't you

Pno

K

SWEET DREAMS (ARE MADE OF THIS)
Words and Music by Annie Lennox and David Stewart

90

S. know that you're tox - ic? Some of them want to use__ you;

A. know that you're tox - ic? Some of them want to use__ you;

T. know that you're tox - ic? Some of them want to use__ you;

B. know that you're tox - ic? Some of them want to use__ you;

Pno

93

S. some of them want to be used__ by you... Some of them want to a - buse

A. some of them want to be used__ by you... Some of them want to a - buse

T. some of them want to be used__ by you... Some of them want to a - buse

B. some of them want to be used__ by you... Some of them want to a - buse

Pno

96

S. — you; some of them want to be a - - bused.

A. — you; some of them want to be a - - bused.

T. — you; some of them want to be a - - bused.

B. — you; some of them want to be a - - bused.

Pno

99

L

S. I want your love and all your lov - er's re - venge. You and me could write a bad ro - mance.

A. I want your love and all your lov - er's re - venge. You and me could write a bad ro - mance.

T. I want your love and all your lov - er's re - venge. You and me could write a bad ro - mance.

B. I want your love and all your lov - er's re - venge. You and me could write a bad ro - mance.

Pno

102

S. I want your love and all your lov - er's re - venge. You and me

A. I want your love and all your lov - er's re - venge. You and me

T. I want your love and all your lov - er's re - venge. You and me

B. I want your love and all your lov - er's re - venge. You and me

Pno

M
sub. *ff*

105

S. could write a bad... Want your bad ro - mance. Woh_ woh_ woh_

1. sub. *ff* unis.

A. could write a bad... Want your bad ro - mance. Woh_ woh_ woh_

2. sub. *ff* unis.

T. could write a bad ro - mance, woh_ woh_ Woh_ woh_ woh_

B. could write a bad ro - mance, woh_ woh_ Woh_ woh_ woh_

Pno sub. *ff*

108

S. woh, caught in a bad ro - mance. Woh woh_

A. woh, caught in a bad ro - mance. Woh woh_

T. woh, caught in a bad ro - mance. Woh woh_

B. woh, caught in a bad ro - mance. Woh woh_

Pno

111

S. woh woh woh woh, caught in a bad ro - mance!

A. woh woh woh woh, caught in a bad ro - mance!

T. woh woh woh woh, caught in a bad ro - mance!

B. woh woh woh woh, caught in a bad ro - mance!

Pno

114 N

S.
Rah, ah, ah ah!... Ro - ma - ro - ma - ma!... Ga - ga, ooh - la - la!...

A.
Rah, ah, ah ah!... Ro - ma - ro - ma - ma!... Ga - ga, ooh - la - la!

T.
Rah, ah, ah ah!... Ro - ma - ro - ma - ma!... Ga - ga, ooh - la - la!

B.
Rah, ah, ah ah!... Ro - ma - ro - ma - ma!... Ga - ga, ooh - la - la!...

Pno

117

S.
Want your bad ro - mance. Rah, rah, ah, ah ah!... Ro - ma - ro - ma - ma!...

A.
Want your bad ro - mance. Rah, rah, ah, ah ah!... Ro - ma - ro - ma - ma!

T.
Want your bad ro - mance. Rah, rah, ah, ah ah!... Ro - ma - ro - ma - ma!

B.
Want your bad ro - mance. Rah, rah, ah, ah ah!... Ro - ma - ro - ma - ma!...

Pno

120

S. 1 Ga - ga, ooh - la - la! Want your bad ro - mance.

S. 2 Ga - ga, ooh - la - la! Want your bad ro - mance.

A. 1 Ga - ga, ooh - la - la! Want your bad ro - mance.

A. 2 Ga - ga, ooh - la - la! Want your bad ro - mance.

T. Ga - ga, ooh - la - la! Want your bad ro - mance.

B. Ga - ga, ooh - la - la! Want your bad ro - mance.

Pno *ff*

The Bare Necessities / A Spoonful of Sugar

arr. SC

♩=110

PIANO

ff *mp*

The piano introduction consists of two staves. The right hand starts with a series of eighth notes in a descending line, followed by a melodic phrase. The left hand provides a simple accompaniment with chords and single notes. Dynamics range from fortissimo (ff) to mezzo-piano (mp).

7

Pno.

The piano accompaniment for measures 7-12 features a steady eighth-note bass line in the left hand and chords in the right hand. The melody in the right hand is simple and follows the vocal line.

13

Pno.

The piano accompaniment for measures 13-18 continues with the same eighth-note bass line and chordal accompaniment in the right hand.

19

S.

A.

T.

B.

Look for the bare ne -

Four vocal staves (Soprano, Alto, Tenor, Bass) are shown. Each staff has a rest for the first six measures, followed by the lyrics 'Look for the bare ne -'. The notes are simple and follow the melody.

Pno.

f

The piano accompaniment for measures 19-24 features a more complex accompaniment with chords and moving lines in both hands. The dynamics include fortissimo (f).

24

S. ces-si ties, the sim-ple bare ne - ces-si-ties. For - get a-bout your wor-ries and your strife.

A. ces-si ties, the sim-ple bare ne - ces-si-ties. For get a-bout your wor-ries and your strife.

T. ces-si ties, the sim-ple bare ne - ces-si-ties. For get a-bout your wor-ries and your strife.

B. ces-si ties, the sim-ple bare ne - ces-si-ties. For get a-bout your wor-ries and your strife.

Pno.

30

S. I mean the bare ne - ces-si ties, or Mo-ther Na-ture's re - ci-pes that bring the bare ne -

A. I mean the bare ne - ces-si ties, or Mo-ther Na-ture's re - ci-pes that bring the bare ne -

T. I mean the bare ne - ces-si ties, or Mo-ther Na-ture's re - ci-pes that bring the bare ne -

B. I mean the bare ne - ces-si ties, or Mo-ther Na-ture's re - ci-pes that bring the bare ne -

Pno.

36

S. ces-si ties_ of life. Wher ev - er I wan - der, Wher-ev - er I roam, I ____ roam,

A. ces-si ties_ of life. Wher ev - er I wan - der, Wher-ev - er I roam, I ____ roam,

T. ces-si ties_ of life. Wher ev - er I wan - der, Wher-ev - er I roam, I ____ roam,

B. ces-si ties_ of life. Wher ev - er I wan - der, Wher-ev - er I roam, I ____ roam,

Pno.

42

S. I could-n't be fon - der _____ of my big home. The bees are buzz-in' in the tree

A. I could-n't be fon - der _____ of my big home. The bees are buzz-in' in the tree

T. I could-n't be fon - der _____ of my big home. The bees are buzz-in' in the tree

B. I could-n't be fon - der _____ of my big home. The bees are buzz-in' in the tree

Pno.

48

S. — to make some hon-ey just for me. — When you look un-der the rocks and plants and

A. — to make some hon-ey just for me. — When you look un-der the rocks and plants and

T. — to make some hon-ey just for me. — When you look un-der the rocks and plants and

B. — to make some hon-ey just for me. — When you look un-der the rocks and plants and

Pno.

53

S. take a glance at the fan-cy ants, — then may-be try a few. The bare ne - rit.

A. take a glance at the fan-cy ants, — then may-be try a few. The bare ne -

T. take a glance at the fan-cy ants, — then may-be try a few. The bare ne -

B. take a glance at the fan-cy ants, — then may-be try a few. The bare ne -

Pno.

58 $\text{♩} = 75$

S. ces-si-ties of life will come to you!

A. ces-si-ties of life will come to you!

T. ces-si-ties of life will come to you!

B. ces-si-ties of life will come to you!

Pno.

63

Pno.

67 $\text{♩} = 110$

S. In ev'-ry job that must be done there is an e-le-ment of fun: You

A. In ev'-ry job that must be done there is an e-le-ment of fun: You

T. In ev'-ry job that must be done there is an e-le-ment of fun: You

B. In ev'-ry job that must be done there is an e-le-ment of fun: You

Pno.

72

S. find the fun and snap the job's a game; And ev'-ry task you un-der - take be-

A. find the fun and snap the job's a game; And ev'-ry task you un-der - take be-

T. find the fun and snap the job's a game; And ev'-ry task you un-der - take be-

B. find the fun and snap the job's a game; And ev'-ry task you un-der - take be-

Pno.

78

S. comes a piece of cake, A lark! A spree! It's ve-ry clear to see

A. comes a piece of cake, A lark! A spree! It's ve-ry clear to see

T. comes a piece of cake, A lark! A spree! It's ve-ry clear to see

B. comes a piece of cake, A lark! A spree! It's ve-ry clear to see

Pno.

84

S. Just a spoon - ful of su-gar helps the

A. Just a spoon - ful of su-gar helps the

T. Just a spoon - ful of su-gar helps the

B. Just a spoon - ful of su-gar helps the

Pno.

90

S. med-i-cine go down, the med-i-cine go dow - wown, med-i-cine go down. Just a

A. med-i-cine go down, the med-i-cine go dow - wown, med-i-cine go down. Just a

T. med-i-cine go down, the med-i-cine go dow - wown, med-i-cine go down. Just a

B. med-i-cine go down, the med-i-cine go dow - wown, med-i-cine go down. Just a

Pno.

96

S. spoon - ful of su-gar helps the med-i-cine go down. In the most de - light - ful

A. spoon - ful of su-gar helps the med-i-cine go down In the most de - light - ful

T. spoon - ful of su-gar helps the med-i-cine go down In the most de - light - ful

B. spoon - ful of su-gar helps the med-i-cine go down In the most de - light - ful

Pno.

102

S. way. A spoon - ful of su-gar helps the med-i-cine go

A. way. Wher ev - er I wan - der, Wher ev - er I roam,

T. way. A spoon - ful of su-gar helps the med-i-cine go

B. way. Wher ev - er I wan - der, Wher ev - er I roam,

Pno.

107

S. down, the med-i-cine go dow - wown, med-i-cine go down.'Cause there's so

A. I could-n't be fon - der_____ of my big home.

T. down, the med-i-cine go dow - wown, med-i-cine go down.'Cause there's so

B. I could-n't be fon - der_____ of my big home.

Pno.

112

S. much that we share_____ that it's time that we're a ware_____ It's a small world af - ter

A. It's a small world af - ter

T. much that we share_____ that it's time that we're a ware_____ It's a small world af - ter

B. It's a small world af - ter

Pno.

118

S. all! Look for the bare ne - ces-si - ties_ the sim-ple bare nec-

A. all! Look for the Ooh_____ Ooh_____

T. all! Look for the Ooh_____ Ooh_____

B. all! Look for the bare ne - ces-si - ties_ the sim-ple bare nec-

Pno.

124

S. ces-si - ties. For - get a - bout your wor - ries and your strife. I mean the bare ne -

A. — For - get a - bout your wor - ries and your strife. I mean the bare ne -

T. — For - get a - bout your wor - ries and your strife. I mean the bare ne -

B. ces-si - ties. For - get a - bout your wor - ries and your strife. I mean the bare ne -

Pno.

130

S. ces-si-ties, or Mo-ther Na-ture's re-ci pes. that bring the bear

A. ces-si-ties, or Mo-ther Na-ture's re-ci pes. that bring the bear

T. ces-si-ties, or Mo-ther Na-ture's re-ci pes. that bring the bear

B. ces-si-ties, or Mo-ther Na-ture's re-ci pes. that bring the bear

Pno.

136

S. ne - ces - si - ties _____ Of _____

A. ne - ces - si - ties _____ Of _____

T. ne - ces - si - ties _____ Of _____

B. ne - ces - si - ties _____ Of _____

Pno.

143

S. life!

A. life!

T. life!

B. life!

Pno.

147

S. In the most de - light - ful way!

A. In the most de - light - ful way!

T. In the most de - light - ful way!

B. In the most de - light - ful way!

Pno.

The Beatles: Rewind

B Straight Eighths ♩ = 134

I WANT TO HOLD YOUR HAND

10 *f*

S. *f* I want to hold your hand, I want to hold your

A. *f* I want to hold your hand, I want to hold your

T. *f* I want to hold your hand, I want to hold your

B. *f* I want to hold your hand, I want to hold your

Pno *f*

C ♩ = 140
A HARD DAY'S NIGHT

14

S. hand. It's been a hard day's night, and I've been work - ing like a dog.

A. hand. It's been a hard day's night, and I've been work - ing like a dog.

T. hand. It's been a hard day's night, and I've been work - ing like a dog.

B. hand. It's been a hard day's night, and I've been work - ing like a dog.

Pno

18

S. It's been a hard day - ay ay's night. I should be

A. It's been a hard day - ay ay's night. I should be

T. It's been a hard day - ay ay's night. I should be

B. It's been a hard day - ay ay's night. I should be

Pno

21

D EIGHT DAYS A WEEK rit..... **E** $\text{♩} = 100$ YESTERDAY

S. sleep - ing Eight days a week. yes - ter -

A. sleep - ing Eight days a week. yes - ter -

T. sleep - ing Eight days a week. Yes - ter - day,

B. sleep - ing Eight days a week. Yes - ter - day,

Pno *mf*

24

S. - day, my trou - bles seemed so far__ a - way, now it looks as though they're

A. - day, my trou - bles seemed so far__ a - way, now it looks as though they're

T. all my trou - bles seemed so far__ a - way, now it looks as though they're

B. all my trou - bles seemed so far__ a - way, now it looks as though they're

Pno

27

♩ = 112

S. here to stay, oh, I be - lieve in yes - ter - day.____

A. here to stay, oh, I be - lieve in yes - ter - day.____

T. here to stay, oh, I be - lieve in yes - ter - day.____ There are

B. here to stay, oh, I be - lieve in yes - ter - day.____ There are

Pno

F

IN MY LIFE

32

S. in my _____ life I've loved them all...

A. in my life I've loved them all...

T. pla - ces I'll re - mem - ber, in my life I've loved them all...

B. pla - ces I'll re - mem - ber, in my _____ life I've loved them all...

Pno

H

G

♩ = 108

♩ = 140

SOLO

mf

36

WE CAN WORK IT OUT

S. We can work it out, we can work it out... Bop bop bop bop

A. We can work it out, we can work it out... Bop bop bop bop

T. We can work it out, we can work it out... Bop bop bop bop

B. We can work it out, we can work it out... Bop bop bop bop

Pno

El - ea - nor Rig - by
ELEANOR RIGBY
mf

40

V.  picks up the rice_ in the church where a wed-ding has been, lives in a dream.

S.  bop bop bop bop bop bop bop bop bop bop bop bop bop bop bop bop

A.  bop bop bop bop bop bop bop bop bop bop bop bop bop bop bop bop

T.  bop bop bop bop bop bop bop bop bop bop bop bop bop bop bop bop

B.  bop bop bop bop bop bop bop bop bop bop bop bop bop bop bop bop

Pno 

44

V.  All the lone-ly peo - - ple, where do they all come from?

S.  All the lone - ly peo - ple, where do they all come from?_

A.  All the lone - ly peo - ple, where do they all come from?_

T.  All the lone - ly peo - ple, where do they all come from?_

B.  All the lone - ly peo - ple, where do they all come from?_

Pno 

48 *end solo* I ♩ = 124 ♩ = 110

STRAWBERRY FIELDS FOREVER

V.

S. Ah, _____ look at all _____ the lone - ly.... Straw - ber - ry Fields for - ev - er.... Pen - ny Lane

A. Ah, _____ look at all _____ the lone - ly.... Straw - ber - ry Fields for - ev - er.... Pen - ny Lane

T. All the lone - ly peo - ple.... Straw - ber - ry Fields for - ev - er....

B. All the lone - ly peo - ple.... Straw - ber - ry Fields for - ev - er....

Pno

J Swing! ♩ = 110

PENNY LANE

52

S. _____ there is a bar - ber of ev - 'ry head_ he's had the plea - sure to know.

A. _____ there is a bar - ber of ev - 'ry head_ he's had the plea - sure to know.

T. show - ing pho - to - graphs of ev - 'ry head_ he's had the plea - sure to know.

B. show - ing pho - to - graphs of ev - 'ry head_ he's had the plea - sure to know.

Pno

55

S. — And all the peo - ple that come and go — stop and say — hel - lo, — stop and say

A. — And all the peo - ple that come and go — stop and say — hel - lo, — stop and say

T. — And all the peo - ple that come and go — stop and say — hel - lo, — stop and say

B. — And all the peo - ple that come and go — stop and say — hel - lo, — stop and say

Pno

59

K WITH A LITTLE HELP FROM MY FRIENDS

S. — hel - lo. — I get by — with a lit - tle help from my friends. Oh, I'm gon - na try

A. — hel - lo. — I get by — with a lit - tle help from my friends. Oh, I'm gon - na try

T. — hel - lo. — I get by — with a lit - tle help from my friends. Oh, I'm gon - na try

B. — hel - lo. — I get by — with a lit - tle help from my friends. Oh, I'm gon - na try

Pno

62

S. with a lit - tle help from my friends. with a lit - tle help from my friends.

A. with a lit - tle help from my friends. with a lit - tle help from my friends.

T. with a lit - tle help from my friends. with a lit - tle help from my friends.

B. with a lit - tle help from my friends. with a lit - tle help from my friends.

Pno

L

ALL YOU NEED IS LOVE

65

S. All you need is love, bap ba da da dah. All you need is love,

A. All you need is love, bap ba da da dah. All you need is love,

T. All you need is love, bap ba da da dah. All you need is love,

B. All you need is love, bap ba da da dah. All you need is love,

Pno

rit.....

69

S. *bap ba da da dah. All you need is love, love, love.*

A. *bap ba da da dah. All you need is love, love, love.*

T. *bap ba da da dah. All you need is love, love, love. Love is all you need.*

B. *bap ba da da dah. All you need is love, love, love. Love is all you need.*

Pno

M Straight Eighths ♩ = 100
HELLO, GOODBYE

73

S. *You say good - bye and I say hel - lo. Hel - lo, hel - lo.*

A. *You say good - bye and I say hel - lo. Hel - lo, hel - lo.*

T. *and I say hel - lo. Hel - lo, hel - lo.*

B. *and I say hel - lo. ..good - bye, hel - lo, good - bye,*

Pno

76 rit.....

S. I don't know why you say good - bye, I say...

A. I don't know why you say good - bye, I say...

T. I don't know why you say good - bye, I say...

B. I don't know why you say good - bye, I say...

hel - lo, good - bye, why you say good - bye, I say...

Pno

N ♩ = 94
BLACKBIRD

78

S. Black - bird sing - ing in the dead of night,

A. Black - bird sing - ing in the dead of night,

T. Black - bird sing - ing in the dead of night,

B. Black - bird sing - ing in the dead of night,

Pno

80

A. take these bro - ken wings and learn to fly; ___

T. take these bro - ken wings and learn to fly; ___

Pno

82

S. all your life _____ you were on - ly wait - ing _____ for this mo-

A. all your life _____ you were on - ly wait - ing _____ for this mo-

T. all your life _____ you were on - ly wait - ing _____ for this mo-

B. all your life _____ you were on - ly wait - ing _____ for this mo-

Pno

rit. $\text{♩} = 82$

HEY JUDE

84

S. - ment to a - rise... Hey Jude, don't make it bad; take a
A. - ment to a - rise... Hey Jude, don't make it bad; take a
T. - ment to a - rise... Hey Jude, don't make it bad; take a
B. - ment to a - rise... Hey Jude, don't make it bad; take a

Pno



accel. $\text{♩} = 128$

HERE COMES THE SUN

87

S. sad song... and make it bet - ter...
A. sad song... and make it bet - ter...
T. sad song... and make it bet - ter... Here comes the sun, and I say,
B. sad song... and make it bet - ter... Here comes the sun, and I say,

Pno



accel. $\text{♩} = 86$

COME TOGETHER

f

91

S. "It's al - right." Come to - geth - er, _____

A. "It's al - right." Come to - geth - er, _____

T. "It's al - right." Come to - geth - er, _____

B. "It's al - right." Come to - geth - er, _____

Pno



LET IT BE

mf

95

S. right now, _____ o - ver me. Let it be, _____ let it be,

A. right now, _____ o - ver me. Let it be, _____ let it be,

T. right now, _____ o - ver me. Let it be, _____ let it be,

B. right now, _____ o - ver me. Let it be, _____ let it be,

Pno

100 *f*

S. let it be. Whis - per words of wis - dom; let it be.

A. let it be. Whis - per words of wis - dom; let it be.

T. let it be. Whis - per words of wis - dom; let it be.

B. let it be. Whis - per words of wis - dom; let it be.

Pno *f*

105 **S** ♩ = 174 HEY JUDE

S. Na na na na na na na

A. Na na na na na na na

T. Na na na na na na na

B. Na na na na na na na

Pno

T

ff

110

S. na na na na _____ hey Jude. _____ Na na na

A. na na na na _____ hey Jude. _____ Na na na

T. na na na na _____ hey Jude. _____ Na na na

B. na na na na _____ hey Jude. _____ Na na na

Pno

rit.

116

S. na na na na _____ na na na na _____ hey Jude. _____

A. na na na na _____ na na na na _____ hey Jude. _____

T. na na na na _____ na na na na _____ hey Jude. _____

B. na na na na _____ na na na na _____ hey Jude. _____

Pno

ff

Beauty and the Beast

arr. SC

Music by Alan Menken Lyrics by Howard Ashman

Gentle Ballad ♩ = 80

Piano

p

This system shows the piano accompaniment for the first four measures of the song. The music is in 4/4 time with a key signature of two sharps (D major). The right hand features a flowing melody with eighth-note patterns and a long melodic line spanning the first two measures. The left hand provides a steady accompaniment with half notes and quarter notes.

5

A.

Tale as old as

Pno.

This system covers measures 5 through 8. The vocal line (A) is mostly silent, with a short melodic phrase at the end of measure 8. The piano accompaniment (Pno.) continues with the same pattern as the first system. The lyrics 'Tale as old as' are positioned below the vocal line.

10

A.

time True as it can be Bare-ly e-ven friends, then some-bo-dy

B.

Bare-ly e-ven friends, then some-bo-dy

Pno.

This system covers measures 10 through 14. It features two vocal parts, A and B. Part A has lyrics: 'time True as it can be Bare-ly e-ven friends, then some-bo-dy'. Part B has lyrics: 'Bare-ly e-ven friends, then some-bo-dy'. The piano accompaniment (Pno.) continues with the same pattern. The lyrics are placed below the respective vocal lines.

2

15

S.

A.

T.

B.

Pno.

bends un-ex-pect-ed - ly. Just a lit-tle change Small to say the

20

S.

A.

T.

B.

Pno.

least. Both a lit-tle scared, nei-ther one prepared. Beau-ty and the Beast.

25 3

S. Ev-er just the same. Ev-er a sur prise,

A. Ev-er just the same. Ev-er a sur prise,

T. Ev-er just the same. Ev-er a sur prise,

B. Ev-er just the same. Ev-er a sur prise,

Pno.

30

S. Ev-er as be-fore, ev-er just as sure as the sun will rise Tale as old as

A. Ev-er as be-fore, ev-er just as sure as the sun will rise Tale as old as

T. Ev-er as be-fore, ev-er just as sure as the sun will rise Tale as old as

B. Ev-er as be-fore, ev-er just as sure as the sun will rise Tale as old as

Pno. *mf*

4 35

S. time tune as old as song. Bit-ter sweet and strange, find-ing you can

A. time tune as old as song. Bit-ter sweet and strange, find-ing you can

T. time tune as old as song. Bit-ter sweet and strange, find-ing you can

B. time tune as old as song. Bit-ter sweet and strange, find-ing you can

Pno.

40

S. change, learn-ing you were wrong. Cer-tain as the sun,

A. change, learn-ing you were wrong. Cer-tain as the sun,

T. change, learn-ing you were wrong. Cer-tain as the

B. change, learn-ing you were wrong. Cer-tain as the

Pno. *mf*

44 molto rit. 5

S. ri-sing in the east. Tale as old as time, song as old as rhyme. Beau-ty and the Beast.

A. ri-sing in the east. Tale as old as time, song as old as rhyme. Beau-ty and the Beast.

T. sun, Tale as old as time, song as old as rhyme. Beau-ty and the Beast.

B. sun, Tale as old as time, song as old as rhyme. Beau-ty and the Beast.

Pno. *p*

49 A tempo ♩=80

S. Tale as old as time, Beau-ty and the Beast.

A. Tale as old as time, Beau-ty and the Beast.

T. song as old as rhyme. Beau-ty and the Beast.

B. song as old as rhyme. Beau-ty and the Beast.

Pno. *p*

53 molto rit.

Pno. *mp*

Being Alive / No More

arr. SC

Music and Lyrics by Stephen Sondheim

SOPRANO

ALTO

TENOR

BASS

Piano

5

S.

A.

T.

B.

Pno.

Some-bo - dy hold me too close. Some-bo - dy hurt me too deep

Some-bo - dy hold me too close. Some-bo - dy hurt me too deep

Some-bo - dy hold me too close. Some-bo - dy hurt me too deep

Some-bo - dy hold me too close. Some-bo - dy hurt me too deep

2 9

S. Some-bo - dy sit in my chair and ru - in my sleep, and make me a - ware of Be-ing a -

A. Some-bo - dy sit in my chair and ru - in my sleep, and make me a - ware of Be-ing a -

T. 8 Some-bo - dy sit in my chair and ru - in my sleep, and make me a - ware of Be-ing a -

B. Some-bo - dy sit in my chair and ru - in my sleep, and make me a - ware of Be-ing a -

Pno.

13

S. live _____ Be-ing a - live _____

A. live _____ Be-ing a - live _____

T. 8 live _____ Be-ing a - live _____

B. live _____ Be-ing a - live _____

Pno.

4 24

S. port for be-ing a - live Be-ing a - live

A. port Be-ing a - live Be-ing a -

T. port Be-ing a - live Be-ing a -

B. port Be-ing a - live Be-ing a -

Pno. *cresc.*

28

S. — Make me a - live Make me a - live

A. live Be-ing a - live

T. live Be-ing a - live

B. live Be-ing a - live

Pno.

32

S. 3 5

— Make me con - fused — Mock me with

A. 3

Make me con - fused

T. 3

Make me con - fused

B. 3

Make me con - fused

Pno.

35

S. 3

praise — Let me be used —

A. 3

Mock me with praise Let me be

T. 3

Mock me with praise Let me be

B. 3

Mock me with praise Let me be

Pno.

6 38

S. Va - ry my days, But a -

A. used. Va - ry my days,

T. used. Va - ry my days,

B. used. Va - ry my days,

Pno. *p*

42

S. lone is a - lone not a -

A. Be-ing a - live Be-ing a - live not a -

T. Be-ing a - live Be-ing a - live

B. Be-ing a - live Be-ing a - live

Pno. *mf*

S. *live*

A. *live*

T. *No more.*

B. *No more.*

Pno.

S. *No more Gi - ants wa ging*

A. *Some-bo - dy crowd me with love, Some-bo - dy force me to care*

T. *No more Gi - ants wa ging*

B. *Some-bo - dy crowd me with love, Some-bo - dy force me to care*

Pno.

8 53

S. war I'll al-ways be there as fright-ened as

A. Some-bo - dy make me come through I'll al-ways be there as fright-ened as

T. war I'll al-ways be there as fright-ened as

B. Some-bo - dy make me come through I'll al-ways be there as fright-ened as

Pno.

56

S. you to help us sur - vive _____ Time to shut

A. you to help us sur - vive _____ Be-ing a - live _____

T. you to help us sur - vive _____ Time to shut

B. you to help us sur - vive _____ Be-ing a - live _____

Pno.

mf

60 9

S. the door Time to shut the door Be-ing a - live

A. Be-ing a live Be-ing a - live

T. the door Time to shut the door Be-ing a - live

B. Be-ing a live Be-ing a - live

Pno.

64

S. Be ing a

A. Be ing a

T. Be ing a

B. Be ing a

Pno.

10 68

S.

live

A.

live

T.

live

B.

live

Pno.

70

S.

A.

T.

B.

Pno.

Best Song Ever

orig. arr. Alan Billingsley adap. SC

Words and Music by Edward Drewett, Wayne Hector,
Julian Bunetta and John Ryan

Pop rock ♩ = 116

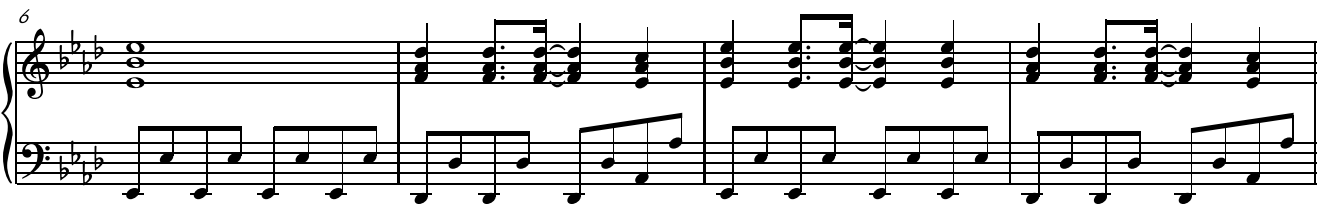
Piano



f

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with a treble clef and a key signature of three flats. The left hand plays a similar eighth-note pattern with a bass clef. The music is marked with a forte (*f*) dynamic.

Pno



The piano accompaniment consists of two staves. The right hand plays chords in a treble clef, and the left hand plays a steady eighth-note bass line in a bass clef.

A

10

T. *mf*

May - be it's the way she walked straight in - to my heart and stole

B. *mf*

May - be it's the way she walked straight in - to my heart and stole

Pno *mf*



This section includes vocal lines for Tenor (T.) and Bass (B.) and piano accompaniment (Pno). The vocal lines are in a treble and bass clef respectively, with lyrics underneath. The piano accompaniment is in two staves. The music is marked with a mezzo-forte (*mf*) dynamic.

14

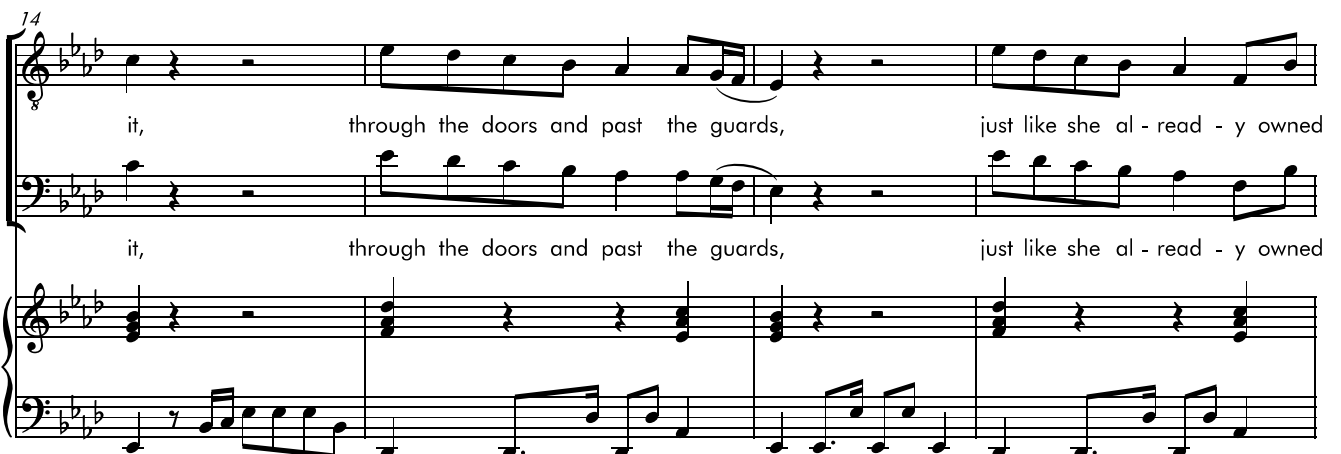
T. *mf*

it, through the doors and past the guards, just like she al - read - y owned

B. *mf*

it, through the doors and past the guards, just like she al - read - y owned

Pno *mf*



This section continues the vocal and piano accompaniment. It includes vocal lines for Tenor (T.) and Bass (B.) and piano accompaniment (Pno). The vocal lines are in a treble and bass clef respectively, with lyrics underneath. The piano accompaniment is in two staves. The music is marked with a mezzo-forte (*mf*) dynamic.

18 *mf*

S. He said; "Can you give it back to me?" She said: "Ne - ver in your wild - est dreams."

A. *mf* He said; "Can you give it back to me?" She said: "Ne - ver in your wild - est dreams."

T. it. He said; "Can you give it back to me?" She said: "Ne - ver in your wild - est dreams."

B. it. He said; "Can you give it back to me?" She said: "Ne - ver in your wild - est dreams."

Pno

22 *f* **B**

S. — And we danced all night to the best song ev - er, we knew ev - 'ry line, now I

A. *f* — And we danced all night to the best song ev - er, we knew ev - 'ry line, now I

T. *f* — And we danced all night to the best song ev - er, we knew ev - 'ry line, now I

B. *f* — And we danced all night to the best song ev - er, we knew ev - 'ry line, now I

Pno

26

S. can't re - mem - ber how it goes but I know that I won't for - get her 'cause we

A. can't re - mem - ber how it goes but I know that I won't for - get her 'cause we

T. can't re - mem - ber how it goes but I know that I won't for - get her 'cause we

B. can't re - mem - ber how it goes but I know that I won't for - get her 'cause we

Pno

29

S. danced all night to the best song ev - er. I think it went oh, oh, oh. I think it went *slightly detached*

A. danced all night to the best song ev - er. I think it went oh, oh, oh. I think it went

T. danced all night to the best song ev - er. I think it went oh, oh, oh. I think it went

B. danced all night to the best song ev - er. I think it went oh, oh, oh. I think it went

Pno

slightly detached

C

32

S. *mf*
yeah, yeah, yeah. I think it goes... wool! Said my name was Geor - gia Rose,

A. *mf*
yeah, yeah, yeah. I think it goes... wool! Said my name was Geor - gia Rose,

T.
yeah, yeah, yeah. I think it goes... wool!

B.
yeah, yeah, yeah. I think it goes... wool!

Pno *mf*

36

S. — and my dad - dy was a den - tist.

A. — and my dad - dy was a den - tist.

T. *mf*
Said I had a dir - ty mouth,

B. *mf*
Said I had a dir - ty mouth,

Pno

40

S. He said; "Can I take you home with me?"

A. He said; "Can I take you home with me?"

T. but she kissed me like she meant it. He said; "Can I take you home with me?"

B. but she kissed me like she meant it. He said; "Can I take you home with me?"

Pno

44

S. She said: "Ne - ver in your wild - est dreams." And we danced all night to the *f* **D**

A. She said: "Ne - ver in your wild - est dreams." And we danced all night to the *f*

T. She said: "Ne - ver in your wild - est dreams." And we danced all night to the *f*

B. She said: "Ne - ver in your wild - est dreams." And we danced all night to the *f*

Pno *f* *f*

48

S. best song ev - er, we knew ev - 'ry line, now I can't re - mem - ber how it goes but I know that I

A. best song ev - er, we knew ev - 'ry line, now I can't re - mem - ber how it goes but I know that I

T. best song ev - er, we knew ev - 'ry line, now I can't re - mem - ber how it goes but I know that I

B. best song ev - er, we knew ev - 'ry line, now I can't re - mem - ber how it goes but I know that I

Pno

52

S. won't for - get her 'cause we danced all night to the best song ev - er. I think it went

A. won't for - get her 'cause we danced all night to the best song ev - er. I think it went

T. won't for - get her 'cause we danced all night to the best song ev - er. I think it went

B. won't for - get her 'cause we danced all night to the best song ev - er. I think it went

Pno

55

S. oh, oh, oh. I think it went yeah, yeah, yeah. I think it goes... woo!

A. oh, oh, oh. I think it went yeah, yeah, yeah. I think it goes... woo!

T. oh, oh, oh. I think it went yeah, yeah, yeah. I think it goes... woo!

B. oh, oh, oh. I think it went yeah, yeah, yeah. I think it goes... woo!

Pno

59

S. *mf* I know, you know, I know

A. *mf* I know, you know, I know

T. *mf* You know, I know, you know__ I'll__ re - mem - ber you and

B. *mf* You know, I know, you know__ I'll__ re - mem - ber you and

Pno *mf*

Best Song Ever

62

1
S. — you'll re - mem - ber you and you know, I know, you know — I'll — re - mem - ber you and

2
— you'll re - mem - ber you and Oh, oh, oh. yeah, yeah, yeah.

1
A. — you'll re - mem - ber you and you know, I know, you know — I'll — re - mem - ber you and

2
— you'll re - mem - ber you and Oh, oh, oh. yeah, yeah, yeah.

T.
you know, I know, you know — I'll — re - mem - ber you and

B.
you know, I know, you know — I'll — re - mem - ber you and

Pno

65

1
S. I know, you know, I know you'll re - mem - ber you and danced. How we

2
Oh, oh, oh. yeah, yeah, yeah. Oh, oh, oh. yeah, yeah, yeah.

1
A. I know, you know, I know you'll re - mem - ber you and danced. How we

2
Oh, oh, oh. yeah, yeah, yeah. Oh, oh, oh. yeah, yeah, yeah.

T.
I know, you know, I know you'll re - mem - ber you and danced. How we

B.
I know, you know, I know you'll re - mem - ber you and danced. How we

Pno

Best Song Ever

69

f

1 danced. How we danced all night to the best song ev - er, we knew

S. *f*

2 1, 2, 1, 2, 3, ow! Danced. We knew

f

1 danced. How we danced all night to the best song ev - er, we knew

A. *f*

2 1, 2, 1, 2, 3, ow! Danced. We knew

f

T. danced. How we danced all night to the best song ev - er, we knew

f

B. danced. How we danced all night to the best song ev - er, we knew

Pno

73

1 ev - 'ry line, now I can't re - mem - ber how it goes but I know that I

S. ev - 'ry line. How it goes but I know

2 ev - 'ry line. How it goes but I know

A. ev - 'ry line, now I can't re - mem - ber how it goes but I know that I

2 ev - 'ry line. How it goes but I know

T. ev - 'ry line, now I can't re - mem - ber how it goes but I know that I

B. ev - 'ry line, now I can't re - mem - ber how it goes but I know that I

Pno

76

1
S. won't for - get her 'cause we danced all night to the best song ev - er. How we

2
We danced, we danced. It goes some - thing like

1
A. won't for - get her 'cause we danced all night to the best song ev - er. How we

2
We danced, we danced. It goes some - thing like

T.
won't for - get her 'cause we danced all night to the best song ev - er. How we

B.
won't for - get her 'cause we danced all night to the best song ev - er. How we

Pno

79

E

1
S. danced all night to the best song ev - er, we knew ev - 'ry line, now I

2
this. Oh, oh, oh.

1
A. danced all night to the best song ev - er, we knew ev - 'ry line, now I

2
this. Oh, oh, oh.

T.
danced all night to the best song ev - er, we knew ev - 'ry line, now I

B.
danced all night to the best song ev - er, we knew ev - 'ry line, now I

Pno

82

1
S. can't re - mem - ber how it goes but I know that I won't for - get her 'cause we

2
Yeah! But I know that I won't for - get her

1
A. can't re - mem - ber how it goes but I know that I won't for - get her 'cause we

2
Yeah! But I know that I won't for - get her

T.
can't re - mem - ber how it goes but I know that I won't for - get her 'cause we

B.
can't re - mem - ber how it goes but I know that I won't for - get her 'cause we

Pno

85

1
S. danced all night to the best song ev - er. I think it went oh, oh, oh. I think it went

2
Best song ev - er.

1
A. danced all night to the best song ev - er. I think it went oh, oh, oh. I think it went

2
Best song ev - er.

T.
danced all night to the best song ev - er. I think it went oh, oh, oh. I think it went

B.
danced all night to the best song ev - er. I think it went oh, oh, oh. I think it went

Pno

88

1. S. yeah, yeah, yeah. I think it goes... woo! unis.

2. Oh! unis.

1. A. yeah, yeah, yeah. I think it goes... woo! unis.

2. Oh! unis.

T. yeah, yeah, yeah. I think it goes... woo!

B. yeah, yeah, yeah. I think it goes... woo!

Pno

F

91 *mf dim. poco a poco*

S. Best song ev - er. It was the best song ev - er.

mf dim. poco a poco

A. Best song ev - er. It was the best song ev - er.

mf dim. poco a poco *p*

T. Best song ev - er. it was the

mf dim. poco a poco *p*

B. Best song ev - er. it was the

Pno *mf dim. poco a poco*

95

S. *pp*
It was the best song ev - er.

A. *pp*
It was the best song ev - er.

T. *pp*
best song ev - er. It was the best song ev - er.

B. *pp*
best song ev - er. It was the best song ev - er.

Pno *p* *pp*

Come What May

arr. SC (Revised 2012)

Music and Lyrics by David Baerwald

Ballad ♩=66

Piano *mp*

Measures 1-4 of the piano introduction. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Pno.

Measures 5-8 of the piano accompaniment. The right hand continues the melodic theme, and the left hand maintains the harmonic support.

T.
B.

Ne - ver knew I could feel like this, like i've _ ne - ver seen the sky

Ne - ver knew I could feel like this, like i've _ ne - ver seen the sky

Pno.

Measures 9-11 featuring vocal lines for Tenor (T.) and Bass (B.) and piano accompaniment (Pno.). The lyrics are: "Ne - ver knew I could feel like this, like i've _ ne - ver seen the sky".

T.
B.

_ be fore Want to va - nish in - side your kiss Ev' ry day I love you

_ be fore Want to va - nish in - side your kiss Ev' ry day I love you

Pno.

Measures 12-14 featuring vocal lines for Tenor (T.) and Bass (B.) and piano accompaniment (Pno.). The lyrics are: "_ be fore Want to va - nish in - side your kiss Ev' ry day I love you".

16

A. Lis - ten to my heart, can you hear it sing? Tel - ling me to give you

T. more and more Lis - ten to my heart, can you hear it sing? Tel - ling me to give you

B. more and more

Pno.



20

A. **Alto 1** ev' - ry - thing! Sea - sons my change win - ter to spring.

A. **Alto 2** ev' - ry - thing! Sea - sons my change win - ter to spring.

T. ev' - ry - thing! Sea - sons my change win - ter to spring. but I

B. but I

Pno.

24 Alto 2 3

A.
 Come what — may —

T.
 love you un - til the end of time Come what — may —

B.
 love you un - til the end of time Come what — may —

Pno.
 mf



28

A.
 Come what — may — I will love you un - til my

T.
 Come what — may — I will love you un - til my

B.
 Come what — may — I will love you un - til my

Pno.

32

S. Sud -den -ly the world seems such

A. Alto 1 Sud -den -ly the world seems such

A. dy - ing day. Sud -den -ly the world seems such

T. dy - ing day.

B. dy - ing day.

Pno. *mp* C

36

S. — a per -fect place Sud -den -ly it moves with such a per - fect grace

A. Alto — a per -fect place Sud -den -ly it moves with such a per - fect grace

Pno. D(sus4) D F(2) C

39

S. Sud -den -ly my life does n't seem — such a waste. it all re volves a round you

A. Sud -den -ly my life does n't seem — such a waste. it all re volves a round you

Pno. Am7 D(sus4) D F(2) *p*

42

S. And there's no moun tain to high no ri - ver too wide.

A. And there's no moun tain to high no ri - ver too wide.

T. And there's no moun tain to high no ri - ver too wide.

B. And there's no moun tain to high no ri - ver too wide.

Pno.



45

S. sing out _ this song and i'll be there by your side _ Storm clouds may ga -ther, and

A. sing out _ this song and i'll be there by your side _ Storm clouds may ga -ther, and

T. sing out _ this song and i'll be there by your side _ Storm clouds may ga -ther, and

B. sing out _ this song and i'll be there by your side _ Storm clouds may ga -ther, and

Pno.

6

48

S. stars may col - lide I love you un - til the end of

A. stars may col - lide I love you un - til the end of

T. stars may col - lide but I love you un - til the end of

B. stars may col - lide but I love you un - til the end of

Pno.



52

S. time Come what ___ may Come what ___ may

S. time Come what ___ may Come what ___ may

A. time Come what ___ may. - Come what may Come what ___ may. - Come what

A. time Come what ___ may. - Come what may Come what ___ may. - Come what

T. time Come what ___ may. - Come what may Come what ___ may. - Come what

B. time Come what ___ may Come what ___ may

Pno. *mf*

56

S. I will love you un - til my dy - ing day. Oh, come what

S. I will love you un - til my dy - ing day. Oh, come what

A. may I will love you un - til my dy - ing day. Oh, come what

A. may I will love you un - til my dy - ing day. Oh, come what

T. may I will love you un - til my dy - ing day. Oh, come what

B. I will love you un - til my dy - ing day. Oh, come what

Pno.



60

S. may Come what may! I will

S. may Come what may! I will

A. may - Come what may Come what may! I will

A. may - Come what may Come what may! I will

T. may - Come what may Come what may! I will

B. may Come what may! I will

Pno.

64

S. love you Sud - den ly the world seems

S. love you. I'll love you. - Sud - den ly the world seems

A. love you. I'll love you. -

A. love you

T. love you

B. love you

Pno. Dm

67

S. such a per - fect place Ah Come what may

S. such a per - fect place Ah Come what may

A. Ah Come what may

A. Ah Come what may

T. Ah Come what may

B. Ah Come what may

Pno. F mp Ab Bb ff C F/C

71

S. Come what may I will

S. Come what may I will

A. Come what may I will

A. Come what may I will

T. Come what may I will

B. Come what may I will

Pno. C F/C Am



74

S. love you, un - til my dy - ing day.

S. love you, un - til my dy - ing day.

A. love you, un - til my dy - ing day.

A. love you, un - til my dy - ing day.

T. love you, un - til my dy - ing day.

B. love you, un - til my dy - ing day.

Pno. F C/G G C

Dream On

Original Arrangement by Mark Brymer adap. SC

Words and Music by Steven Tyler

Passionate ♩ = 78

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Passionate' with a quarter note equal to 78 beats per minute. The piano part begins with a dynamic marking of *mp cresc.* and features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.

Vocal and piano accompaniment for the lyrics "Ev - 'ry - bod - y dream, dream, dream". The score is for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno). The lyrics are repeated for each voice part. The piano part features a dynamic marking of *mf*. The score includes a measure rest of 4 measures at the beginning of the vocal lines. The piano accompaniment continues with the same rhythmic pattern as in the previous section.

7 *f* A *mp*

S. on! _____ Sing with me, sing for the years,

A. on! _____ Sing with me, sing for the years,

T. on! _____ Sing with me, sing for the years,

B. on! _____ Sing with me, sing for the years,

Pno *f* *mp*

10

S. sing for the laugh - ter, sing for the tears. _____

A. sing for the laugh - ter, sing for the tears. _____

T. sing for the laugh - ter, sing for the tears. _____

B. sing for the laugh - ter, sing for the tears. _____

Pno *mf cresc.* *ff*

13 **B** *mf*

S. *mf*
Ev - 'ry - time__that I look in the mir - ror,___ all these lines__ on my

A. *mf*
Ev - 'ry - time__that I look in the mir - ror,___ all these lines__ on my

T.
Ev - 'ry - time__that I look in the mir - ror,___ all these lines__ on my

B.
Ev - 'ry - time__that I look in the mir - ror,___ all these lines__ on my

Pno *mf*

16 *mf*

S. *mf*
face get - tin' clear - er. The past is gone;

A. *mf*
face get - tin' clear - er. The past is gone;

T. *mf*
The past is gone,___ is gone;

B. *mf*
The past is gone,___ is gone;

Pno *mf*

Dream On

19 *mf*

S. it went by like____ dust to dawn.____ *mf* Is - n't that the way ev -

A. it went by like____ dust to dawn.____ *mf* Is - n't that the way ev -

T. *mf* Is - n't that the way

B. *mf* Is - n't that the way

Pno

22 *cresc.* *ff*

S. - 'ry - bod - y's got their dues in life to pay?____ *ff* Yeah, _

A. *cresc.* *ff* - 'ry - bod - y's got their dues in life to pay?____ *ff* Yeah, _

T. *ff* Yeah, _

B. *ff* Yeah, _

Pno *cresc.* *ff*

25 **C** *f*

S. *f*
I know no - bod - y knows where it comes and where it goes.

A. *f*
I know no - bod - y knows where it comes and where it goes.

T. *f*
I know no - bod - y knows where it comes and where it goes.

B. *f*
I know no - bod - y knows where it comes and where it goes.

Pno *f*

27

S. *f*
I know it's ev - 'ry - bod - y's sin; you got to lose to know how to win.

A. *f*
I know it's ev - 'ry - bod - y's sin; you got to lose to know how to win.

T. *f*
I know it's ev - 'ry - bod - y's sin; you got to lose to know how to win.

B. *f*
I know it's ev - 'ry - bod - y's sin; you got to lose to know how to win.

Pno *f*

Dream On

D

29

S. *f*
Sing with me, sing for the years,

A. *f*
Sing with me, sing for the years,

T. *f*
Sing with me, sing for the years,

B. *f*
Sing with me, sing for the years,

Pno *mf* *cresc.* *f*

32

S. sing for the laugh - ter, sing for the tears. Sing with me if it's just for to - day,

A. sing for the laugh - ter, sing for the tears. Sing with me if it's just for to - day,

T. sing for the laugh - ter, sing for the tears. Sing with me if it's just for to - day,

B. sing for the laugh - ter, sing for the tears. Sing with me if it's just for to - day,

Pno

34 *accelerando*.....

S. may - be to - mor-row the good Lord will take you a - way, ay -

A. may - be to - mor-row the good Lord will take you a - way, ay -

T. may - be to - mor-row the good Lord will take you a - way, ay -

B. may - be to - mor-row the good Lord will take you a - way, ay -

Pno

E

36

S. - yay. — Just_ dream, dream, dream on!

A. - yay. — Just_ dream, dream, dream on!

T. - yay. — Just_ dream, dream on!

B. - yay. — Just_ dream, dream on!

Pno

8ba

39

S. Oh, oh, dream on! Just_ dream,

A. Oh, oh, dream on! Just_ dream,

T. Oh, oh, dream on! Just_

B. Oh, oh, dream on! Just_

Pno

(8)

42

S. dream, dream on!_ Oh,

A. dream, dream on!_ Oh,

T. dream, dream on!_ Oh,

B. dream, dream on!_ Oh,

Pno

(8)

44 **F** **Faster** ♩ = 92 **ff**

S. *ff*
Sing with me, sing for the years, sing for the laugh - ter, sing ___ for the tears. ___

A. *ff*
Sing with me, sing for the years, sing for the laugh - ter, sing for the tears.

T. *ff*
Sing with me, sing for the years, sing for the laugh - ter, sing for the tears.

B. *ff*
Sing with me, sing for the years, sing for the laugh - ter, sing for the tears.

Pno *ff*

8ba

46

S. Sing with me if it's just for to - day, ___

A. Sing with me if it's just for to - day, ___

T. Sing with me if it's just for to - day, ___

B. Sing with me if it's just for to - day, ___

Pno

(8)

47

S. may - be to - mor-row the good Lord will take you a - way, ay -

A. may - be to - mor-row the good Lord will take you a - way, ay -

T. may - be to - mor-row the good Lord will take you a - way, ay -

B. may - be to - mor-row the good Lord will take you a - way, ay -

Pno

(8)

49

G

S. - yay. Dream on, dream on,

A. - yay. Dream on, dream on,

T. - yay. Dream on, dream on,

B. - yay. Dream on, dream on,

Pno

(8)

51

S. dream on, dream your - self a dream come true.

A. dream on, dream your - self a dream come true.

T. dream on, dream your - self a dream come true.

B. dream on, dream your - self a dream come true.

Pno

(8)

53

S. Dream on, dream on,

A. Dream on, dream on,

T. Dream on, dream on,

B. Dream on, dream on,

Pno

(8)

55

S. dream on, dream on,

A. dream on, dream on,

T. dream on, dream on,

B. dream on, dream on,

Pno

(8)

56

S. dream on, dream on, dream on, Hoh, oh.

A. dream on, dream on, dream on, Hoh, oh.

T. dream on, dream on, dream on, Hoh, oh.

B. dream on, dream on, dream on, Hoh, oh.

Pno

(8)

H

59

1

2

S. unis. Sing with me, sing for the years,

A. unis. Sing with me, sing for the years,

T. Sing with me, sing for the years,

B. Sing with me, sing for the years,

Pno

61

S. sing for the laugh - ter, sing for the tears. Sing with me if it's just for to - day,

A. sing for the laugh - ter, sing for the tears. Sing with me if it's just for to - day,

T. sing for the laugh - ter, sing for the tears. Sing with me if it's just for to - day,

B. sing for the laugh - ter, sing for the tears. Sing with me if it's just for to - day,

Pno

63

S. may - be to - mor - row the good Lord__ will take you a - way.

A. may - be to - mor - row the good Lord__ will take you a - way.

T. may - be to - mor - row the good Lord__ will take you a - way.

B. may - be to - mor - row the good Lord__ will take you a - way.

Pno

I

64

1 *ff* Dream on!_

2 Sing with me, sing for the years, sing for the laugh - ter, sing__ for the tears._

A. 1 *ff* Dream on!_

2 Sing with me, sing for the years, sing for the laugh - ter, sing for the tears.

T. Sing with me, sing for the years, sing for the laugh - ter, sing for the tears.

B. Sing with me, sing for the years, sing for the laugh - ter, sing for the tears.

Pno

66

1 S. Dream _____ on! _____

2 Sing with me if it's just for to-day, maybe to-mor-row the good Lord will take you a-way.

1 A. Dream _____ on! _____

2 Sing with me if it's just for to-day, maybe to-mor-row the good Lord will take you a-way.

T. Sing with me if it's just for to-day, maybe to-mor-row the good Lord will take you a-way.

B. Sing with me if it's just for to-day, maybe to-mor-row the good Lord will take you a-way.

Pno

Fix You

ad. SC

Words and Music by Guy Berryman, Chris Martin,
Jon Buckland and Will Champion

ALTO

When you

Piano

p

5

A.

try your best but you don't suc- ceed, when you get what you want, but not what you need,

Pno.

8

A.

when you feel so tired but you can't sleep, stuck in re verse. And the

T.

And the

Pno.

A. tears come stream-ing down your face, when you lose some-thing you can't re - place,

T. tears come stream-ing down your face, when you lose some-thing you can't re - place,

Pno. *mp*

A. when you love some-one but it goes to waste, could it be worse?_

T. when you love some-one but it goes to waste, could it be worse?_

Pno.

S. Lights will guide you home, mm._

A. Lights will guide you home, and ig - nite your bones, I will

T. Lights will guide you home, mm.

B. Lights will guide you home, and ig - nite your bones, mm.

Pno.

S.

A. try to fix you. And

T.

B.

Pno.

S. High or down be-low,

A. high up a-bove or down be-low, when you're too in love to let it go,

T. High or down be-low,

B. High or down be-low,

Pno.

S. _____ to let it go, you'll ne - ver know just what you're worth.

A. _____ but if you ne-ver try_ you'll ne-ver know, _____ just what you're worth.

T. _____ to let it go, you'll ne - ver know just what you're worth.

B. _____ to let it go, you'll ne - ver know just what you're worth.

Pno.

S. _____ Lights will guide you home, and ig -

A. _____ Lights will guide _____ you home, _____ and ig -

T. _____ Lights will guide _____ you home _____ and ig -

B. _____ Lights will guide _____ you home, _____ ig -

Pno.

poco a poco cresc.

S. nite your bones, and I will try,

A. nite your bones, and I will try to fix you.

T. nite your bones, will try,

B. nite your bones, and I will try,

Pno. *poco dim.*

S. you.

A. —

T. you.

B. you.

Pno. *mp poco a poco cresc.*

S.

A.

T.

B.

Pno.

S.

A.

T.

B.

Pno.

S. *mf cresc.*
ah, _____

A. *mf cresc.*
ah, _____ ah, _____

T. *mf cresc.*
ah, _____

B. *mf cresc.*
ah, _____ ah, _____

Pno. *mf cresc.*

S. ah, _____

A. _____

T. ah, _____

B. _____ ah, _____

Pno.

S. ah, _____

A. ah, _____

T. _____

B. _____

Pno. _____

S. Tears stream_ down your face, _

A. Tears stream_ down your face, _

T. Tears stream_ down your face, _

B. Tears stream_ down your face, _

Pno. *f* _____

S. when you lose some-thing you can-not re - place._

A. when you lose some-thing you can-not re - place._

T. when you lose some-thing you can-not re - place._

B. when you lose some-thing you can-not re - place._

Pno.

S. Tears stream_ down your face,_ and

A. Tears stream_ down your face,_ and

T. Tears stream_ down your face,_ and

B. Tears stream_ down your face,_ and

Pno.

S. *l.* And

A. *l.* And

T. *l.*

B. *l.*

Pno.

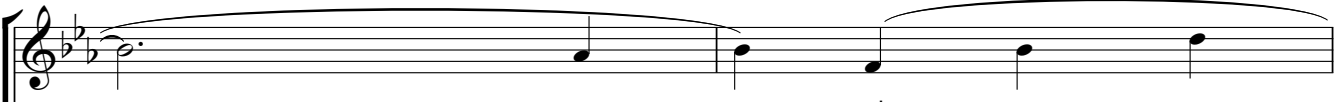
S. *l.* ah, —


A. *l.* and


T. Tears stream_ down your face, —

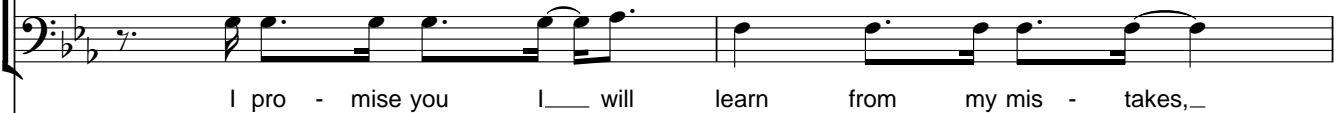
B. Tears stream_ down your face, —


Pno. *ff*

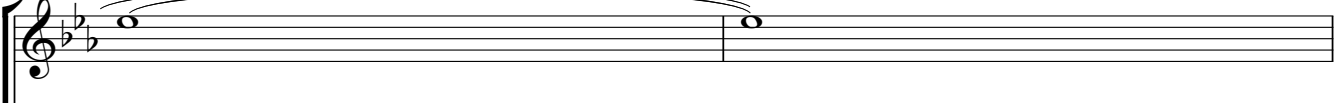
S.  ah, _____

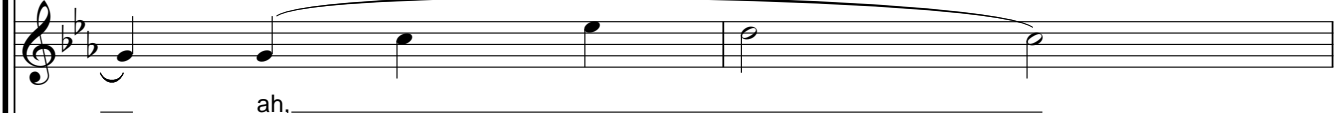
A.  I, _____


T.  I pro - mise you I ___ will learn from my mis - takes, _

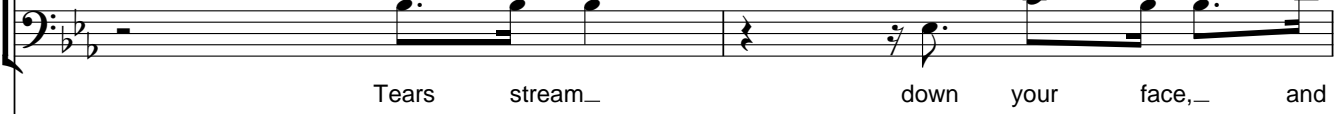
B.  I pro - mise you I ___ will learn from my mis - takes, _

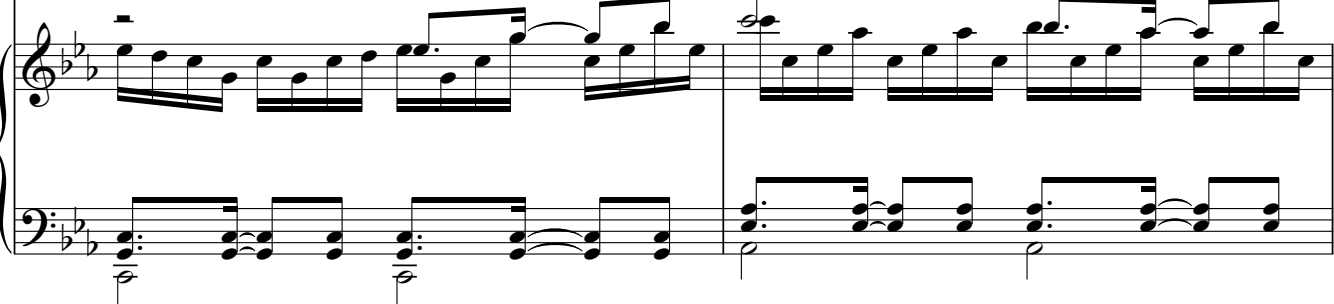
Pno. 

S.  ah, _____

A.  ah, _____

T.  Tears stream _ down your face, _ and

B.  Tears stream _ down your face, _ and

Pno. 

S. ah, Ah,

A. ah, Lights will guide you home, *mp*

T. I. Ah,

B. I. Ah,

Pno. *p*

S. ooh, mm.

A. and ig - nite your bones, and I will try to fix you.

T. ooh, mm.

B. ooh, mm.

Pno. *pp*

Goldfinger

arr. SC / J. Forbes / A. L'estrage

Music by John Barry
Words by Anthony Newley and Leslie Bricusse

Moderato ♩ = 104

Soprano *(muted trumpet)*
Wa

Alto
Gold - fin - ger, —

Men *(muted trumpet)*
Wa

Piano
ff *mp* *mf*
Ped. Ped.

6

S.
wah wah — he's the man, the man with the Mi - das touch,

A.
— he's the man, the man with the Mi - das touch, a spi - der's

M.
wah wah — he's the man, the man with the Mi - das touch,

Pno.
cresc.

11

S. *(muted trumpet)*
Ba-da-dum ba-dow! Wa wah wah_ beck-ons you to

A.
touch. Ba-da-dum ba-dow! Such a cold fin - ger. beck-ons you to

M. *(muted trumpet)*
Ba-da-dum ba-dow! Wa wah wah_ beck-ons you to

Pno. *mf* *cresc.*

16

S. en-ter his web of sin.... Gol-denwordshe will pour in your

A. en-ter his web of sin.... Ba-dap ba-da ba - da- dow_

M. en-ter his web of sin.... but don't go in. Ooh_

Pno. *mp* *mp cresc.*

22

S. ear, For a gol-den girl._ knows when he's kissed her.

A. For a gol-den girl._ knows when he's kissed her.

M. but his lies can't dis-guise what you fear.

Pno. *p*

27

S. It's the kiss of death from Mis-ter Gold - fin - ger Pret-ty girl, be-

A. It's the kiss of death from Mis-ter Gold - fin - ger Pret-ty girl, be-

M. It's the kiss of death from Mis-ter Gold - fin - ger Pret-ty girl, be-

Pno. *mf cresc.* *f* *mp cresc.*

32

S. ware of his heart of gold This heart is cold. Gol-den words he will pour in your

A. ware of his heart of gold Ba-dap ba-da ba - da dow

M. ware of his heart of gold Ooh

Pno. *mp* *mp cresc.*

38

S. ear, For a gol-den girl. knows when he's kissed her.

A. For a gol-den girl. knows when he's kissed her.

M. but his lies can't dis-guise what you fear.

Pno. *p*

43

S. It's the kiss of death from Mis-ter Gold - fin - ger Pret-ty girl, be-

A. It's the kiss of death from Mis-ter Gold - fin - ger Pret-ty girl, be-

M. It's the kiss of death from Mis-ter Gold - fin - ger Pret-ty girl, be-

Pno. *mf cresc.* *f* *mp cresc.*

And.

48

S. ware of his heart of gold This heart is cold, He loves on - ly

A. ware of his heart of gold Ba-dap ba-da ba - da dow

M. ware of his heart of gold Ooh

Pno. *mf*

53

S. gold, on - ly gold.

A. Ba - dap ba - da ba - da - dow Ba - dap ba - da ba -

M. Ooh Ooh

Pno. *f*

S. He loves gold!

A. da - dow GOLD - FIN - GER!

M. GOLD - FIN - GER!

Pno. *ff*

Detailed description: This is a musical score for a vocal quartet and piano. It consists of four staves. The top three staves are for Soprano (S.), Alto (A.), and Mezzo (M.), all in treble clef. The bottom staff is for Piano (Pno.), in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The Soprano part has the lyrics 'He loves gold!' with a long note on 'gold!'. The Alto and Mezzo parts have the lyrics 'da - dow' followed by 'GOLD - FIN - GER!' with a long note on 'GER!'. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes various chordal textures and melodic lines. There are several accents (v) and slurs throughout the score.

Goodbye!

arr. SC

Vivace ♩=150

Music and Lyrics by Mel Brooks

The musical score is arranged in four systems, each with a voice line and a piano accompaniment line. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Vivace' with a metronome marking of ♩=150. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with various articulations like accents and slurs.

System 1: The voice line begins with a rest for four measures, then sings "Thanks for com-ing to". The piano accompaniment starts with a series of chords and rhythmic patterns.

System 2: The voice line starts at measure 7 with "see our show... Sad to tell you we got to go...". The piano accompaniment continues with similar rhythmic patterns.

System 3: The voice line starts at measure 13 with "Grab your hat and head for the door... In case you did-n't no-tice there". The piano accompaniment continues with similar rhythmic patterns.

System 4: The voice line starts at measure 19 with "ain't a - ny more... If you like our show tell ev-'ry-one but...". The piano accompaniment continues with similar rhythmic patterns.

25

Voice

If you think it stinks keep your big mouth shut We're glad you

Pno.

32

Voice

came but we have to shout, Ad - i - os, Au - re - voir, Wie - der - seh - n, Ta - ta -

Pno.

38

Voice

ta. Good - bye. Get lost Get

Pno.

43

Voice

out!

Pno.

The King and I Medley

We Kiss In a Shadow / I Have Dreamed / Something Wonderful

arr. SC (Revised 2015)

Words by Oscar Hammerstein, Music by Richard Rodgers

Slow and Dreamy ♩ = 84

Soprano
Alto
Tenor
Bass
Piano

We kiss in a shadow,
We kiss in a shadow,
We kiss in a shadow,
We kiss in a shadow,

Slow and Dreamy ♩ = 84

5
S.
A.
T.
B.
Pno.

We hide from the moon,
We hide from the moon,
We hide from the moon,
We hide from the moon,

our meet - ings are few and o - ver too
our meet - ings are few and o - ver too
our meet - ings are few and o - ver too
our meet - ings are few and o - ver too

rall.

A tempo ♩=84

9

S. soon.

A. soon. I have dreamed that your arms are

T. soon.

B. soon.

Pno.

14

A. love - ly I have dreamed what a joy you'll be.

Pno.

20

S. I have dreamed ev-'ry word you'llwhis - per When you're close,

A. I have dreamed ev-'ry word you'llwhis - per When you're close,

T. We speak in a whis - per

B. We speak in a whis - per

Pno.

25 **accel.**

S. _____

A. _____
close to me

T. _____
a - fraid to be heard A - lone in our se - cret,

B. _____
a - fraid to be heard A - lone in our se - cret,

Pno. _____

30

T. _____
to-geth - er we sigh, For one smi - ling day to be free.

B. _____
to-geth - er we sigh, For one smi - ling day to be free.

Pno. _____

35 **rall.** **+ Altos**

S. _____
How you look _____ in the glow of eve - ning, _____

+ Basses

T. _____
To kiss in the sun-light

Pno. _____

40 **accel.**

S. I have dreamed and enjoyed the view In these dreams I've loved you

A. I have dreamed and enjoyed the view In these dreams I've loved you

T. and say to the sky.

B. and say to the sky.

Pno. *f*

45

S. so, that by now I think I know what it's like to be loved by

A. so, that by now I think I know what it's like to be loved by

T. what it's like to be loved by

B. what it's like to be loved by

Pno.

50 *rall.* **Very Slow** ♩=84

S. you, _____ I will love be-ing loved by you. _____

A. you, be - hold and be-lieve, I will love be-ing loved by you. _____

T. you, be - hold and be-lieve, I will love be-ing loved by you. _____

B. you, be - hold and be-lieve, I will love be-ing loved by you. _____

Pno. *ff* *p*

56

A. He will not al - ways say what you would

Pno.

61 *rall.*

A. have him say, But now and then, he'll say some-thing won - der-ful.

Pno.

66 $\text{♩} = 84$

S. the thought-less things he'll do will hurt and wor - ry you. Then all at

A. Oo Oo Ah

T. Oo Oo Ah

B. Oo Oo Ah

Pno. *mp*

71

S. once, he'll do some-thing won - der-ful. He has a thou-sand dreams that

A. He has a thou-sand dreams that

T. He has a thou-sand dreams that

B. He has a thou-sand dreams that

Pno.

76 rall. . . .

S. won't come true, You know that he be - lieves in them, and that's e-nough for you.

A. won't come true, You know that he be - lieves in them, and that's e-nough for you.---

T. won't come true, You know that he be - lieves in them, and that's e-nough for you.---

B. won't come true, You know that he be - lieves in them, and that's e-nough for you.---

Pno.

82 ♩=84

S. You'll al - ways go a-long, de - fend him when he's wrong, and tell him

A. You'll al - ways go a-long, de - fend him when he's wrong, and tell him

T. You'll al - ways go a-long, de - fend him when he's wrong, and tell him

B. You'll al - ways go a-long, de - fend him when he's wrong, and tell him

Pno.

87

S. when he's strong, He is won - der-ful, He'll al - ways need your love,

A. when he's strong, He is won - der-ful, He'll al - ways need your love,

T. when he's strong, He is won - der-ful, He'll al - ways need your love,

B. when he's strong, He is won - der-ful, He'll al - ways need your love,

Pno. *mf* *f*

92 *rall.* *Slowly*

S. and so he'll get your love. A man who needs your love can be

A. and so he'll get your love. A man who needs your love can be

T. and so he'll get your love. A man who needs your love can be

B. and so he'll get your love. A man who needs your love can be

Pno. *mf* *mp* *p*

97 **A tempo** ♩=84 rit.

S. won - - der - ful.

A. won - - er - ful.

T. won - - der - ful.

B. won - - der - ful.

Pno.

Make Them Hear You

arr. SC

Music and Lyrics by Lynn Ahrens and Stephen Flaherty

Reverently ♩ = 72

Piano

S.
Go out and tell our sto - ry. Let it ec - ho far and wide. Make them

A.
Go out and tell our sto - ry. Let it ec - ho far and wide. Make them

Pno.
mp

7

S.
hear you. Make them hear you.

A.
hear you. Make them hear you.

T.
How jus - tice was our bat - tle and how

B.
How jus - tice was our bat - tle and how

Pno.

Detailed description: This is a musical score for the song 'Make Them Hear You'. It is arranged for piano and voice. The score is in 4/4 time with a tempo of 72 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The piano part begins with a series of chords in the right hand and single notes in the left hand. The vocal parts enter at measure 4. The Soprano and Alto parts sing the lyrics 'Go out and tell our story. Let it echo far and wide. Make them hear you. Make them hear you.' The Tenor and Bass parts enter at measure 7 and sing 'How justice was our battle and how'. The piano accompaniment continues throughout, providing harmonic support for the vocalists.

2 ¹⁰

S. And

A. And

T. jus-tice was de-nied. Make them hear you. Make them hear you. And

B. jus-tice was de-nied. Make them hear you. Make them hear you. And

Pno.

¹³

S. say to those who blame us for the way we choose to fight that

A. say to those who blame us for the way we choose to fight that

T. say to those who blame us for the way we choose to fight that

B. say to those who blame us for the way we choose to fight that

Pno. *mf*

S. some-times there are bat tles that are more than black or white. And

A. some-times there are bat tles that are more than black or white. And

T. some-times there are bat tles that are more than black or white. And

B. some-times there are bat tles that are more than black or white. And

Pno.

A tempo

S. I could not put down my sword when jus - tice was my right. Make them

A. I could not put down my sword when jus - tice was my right. Make them

T. I could not put down my sword when jus - tice was my right. Make them

B. I could not put down my sword when jus - tice was my right. Make them

Pno.

4 20 *(no breath)* **Più mosso**

S. hear you. Go out and tell the sto - ry to your

A. hear you. Go out and tell the sto - ry to your

T. hear you.

B. hear you.

Pno.

22

S. daugh-ters and your sons. Make themhear you. Make them hear you.

A. daugh-ters and your sons. Make themhear you. Make them hear you.

T. And

B. And

Pno. And

S.

A.

T.

tell them, in our strug - gle, we were not the on - ly ones. Make them

B.

tell them, in our strug - gle, we were not the on - ly ones. Make them

Pno.

S.

A.

T.

hear you. Make them hear you. Your

B.

hear you. Make them hear you. Your

Pno.

6 29

S. sword can be a ser-mon or the po-wer of the pen. Teach ev -'ry child to raise his voice and

A. sword can be a ser-mon or the po-wer of the pen. Teach ev -'ry child to raise his voice and

T. sword can be a ser-mon or the po-wer of the pen. Teach ev -'ry child to raise his voice and

B. sword can be a ser-mon or the po-wer of the pen. Teach ev -'ry child to raise his voice and

Pno.

32

rall. A tempo

S. then, my bro-thers, then will jus-tice be de-man-ded by ten

A. then, my bro-thers, then will jus-tice be de-man-ded by ten

T. then, my bro-thers, then will jus-tice be de-man-ded by ten

B. then, my bro-thers, then will jus-tice be de-man-ded by ten

Pno.

35 7

S. mil-lion righ-teous men. Make themhear you. When they hear you. I'll be

A. mil-lion righ-teous men. Make themhear you. When they hear you. I'll be

T. mil-lion righ-teous men. Make themhear you. When they hear you. I'll be

B. mil-lion righ-teous men. Make themhear you. When they hear you. I'll be

Pno.

38

S. near you a - gain!

A. near you a - gain!

T. near you a - gain!

B. near you a - gain!

Pno.

41 *poco rall.*

S.

A.

T.

B.

Pno.

Many a New Day / Wash That Man

ad. SC

Muisc and Lyrics by
Rodgers and Hammerstein

Moderato ♩ = 80 A

Soprano
Alto
Piano

Why should a wo-man who is heal-thy and strong

7 rit.

S.
A.
Pno.

blub-ber like a ba-by if her man goes a-way? A wee-pin' and a-wail-in' how he's done her wrong,

11 **A tempo** ♩ = 80 B

S.
A.
Pno.

That's one thing you'll ne-ver hear me say!

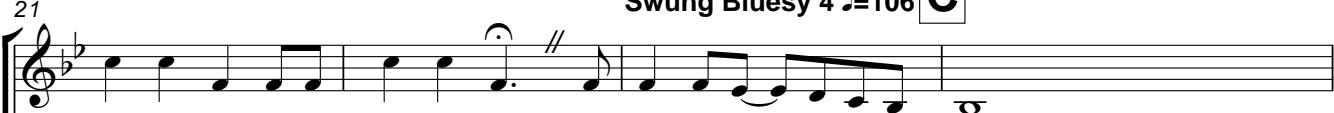
That's one thing you'll ne-ver hear me say! Ne-ver gon-na think that the man I lose is the on-ly man a-mong

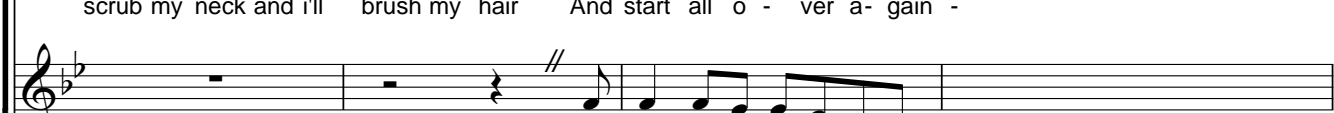
S.  I'll

A.  men. I'll snap my fin-gers to show I don't care, I'll buy me a brand new dress to wear,

Pno. 


Swung Bluesy 4 ♩=106 **C**

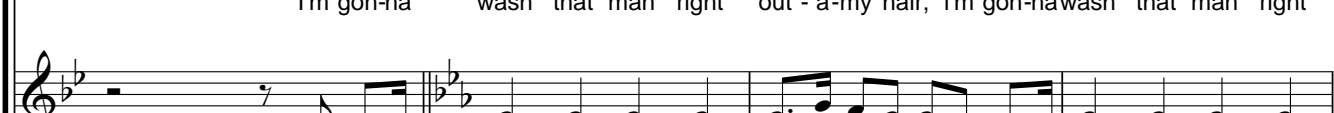
S.  scrub my neck and i'll brush my hair And start all o - ver a - gain -

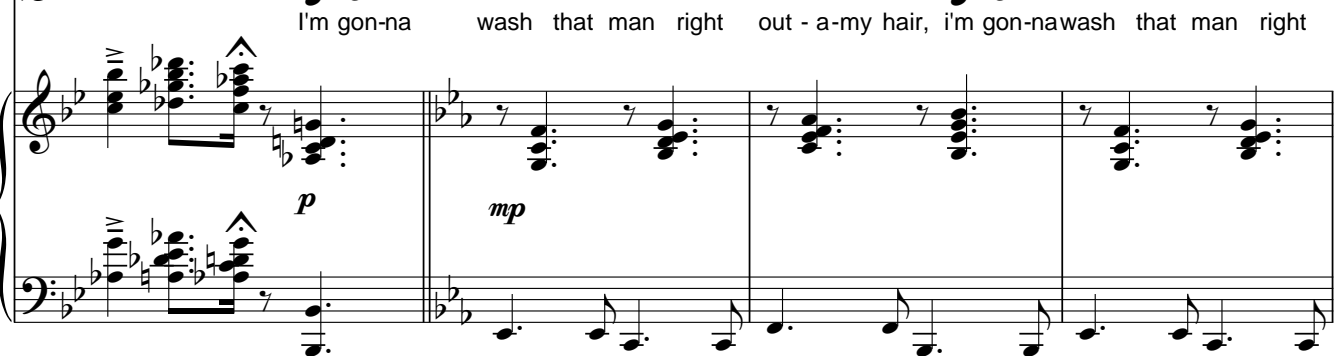
A.  And start all o - ver a - gain -

Pno. 

D

S.  I'm gon-na wash that man right out - a-my hair, i'm gon-nawash that man right

A.  I'm gon-na wash that man right out - a-my hair, i'm gon-nawash that man right

Pno. 

29

S. out - a-my hair, i'm gon-na wash that man right out - a-my hair, and send him on___ his way.

A. **ALTO 1** out - a-my hair, i'm gon-na wash that man right out - a-my hair, and send him on___ his way.

A. **ALTO 2** out - a-my hair, i'm gon-na wash that man right out - a-my hair, and send him on___ his way.

Pno.

33

S. **E** I'm gon - na wave that man right

A. I'm gon - na wave that man right

A. I'm gon - na wave that man right

Pno. *mf* *mp*

36

S. out - a-my arms, i'm gon-na-wave that man right out - a-my arms. i'm gon-na-wave that man right

A. out - a-my arms, i'm gon-na-wave that man right out - a-my arms. i'm gon-na-wave that man right

A. out - a-my arms, i'm gon-na-wave that man right out - a-my arms. i'm gon-na-wave that man right

Pno.

40

S. out - a-my arms, and send him on - his way. — Don't try to patch it up, **F**

A. out - a-my arms, and send him on - his way. — Don't try to patch it up,

A. out - a-my arms, and send him on - his way. — Don't try to patch it up,

Pno. *f* *p*

ALL SOPRANOS AND ALTOS

44

S. *3 3 3 3*
tear it up! tear it up! Wash him out, dry him out, push him out, fly him out. Can-cel him_____

Pno.

48

S. **G**
and let him go, yeah sis-ter! I'm gon-na wash that man_____ I'm gon-na

A.
and let him go, yeah sis-ter! I'm gon-na wash that man right out-a-my hair, i'm gon-na

A.
and let him go, yeah sis-ter! I'm gon-na wash that man right out-a-my hair, i'm gon-na

Pno. *mf* *p*

53

S.
wash that man_____ I'm gon-na wash that man_____ and

A.
wash that man right out - a-my hair, i'm gon-na wash that man right out - a-my hair, and

A.
wash that man right out - a-my hair, i'm gon-na wash that man right out - a-my hair, and

Pno.

6

57

H

S. send him on his way. If your man don't un - der - stand you, if you

A. send him on - his way. Ooh

A. send him on - his way. Ooh

Pno. *p*

61

S. fly on sep'-rate beams. Waste no time

A. Sep'-rate beams. Make a change

A. Sep'-rate beams. Make a change

Pno.

ALL SOPRANOS AND ALTOS

65

S. Ride that man right off of your range. Rub him out - a the roll call and

Pno. *mf* *f* *subito p*

69

S. drum him out - a-your dreams. Oh, no! Oh, no!

A. drum him out - a-your dreams. Oh, no! Oh, no!

A. drum him out - a-your dreams. Oh, no! Oh, no!

Pno.

72

S. I'm gon - na wash that man. I'm gon - na

A. I'm gon - na wash that man. I'm gon - na

A. I'm gon - na wash that man. I'm gon - na

Pno.

75

S. wash that man I'm gon-na wash that man right out - a my hair, and

A. wash that man I'm gon-na wash that man right out - a my hair, and

A. wash that man I'm gon-na wash that man right out - a my hair, and

Pno. *subito p*

79

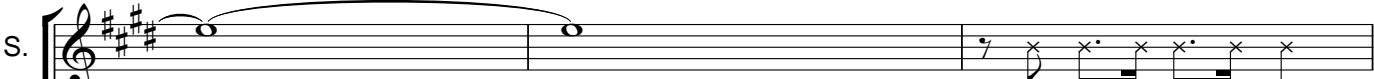
S. send him on his way, his way,

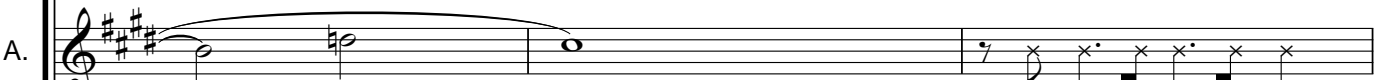
A. send him on his way, his way,

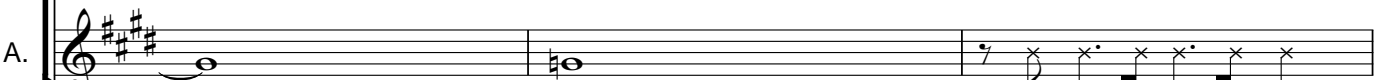
A. send him on his way, his way,

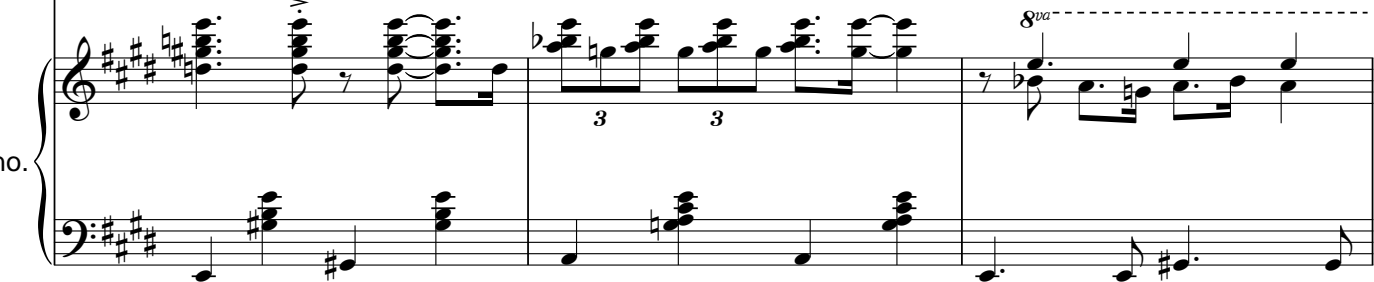
Pno. *sf sub p f*

83 Spoken


S. 
Just turn to him and say,

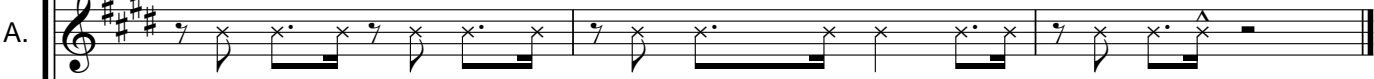
A. 
Just turn to him and say,

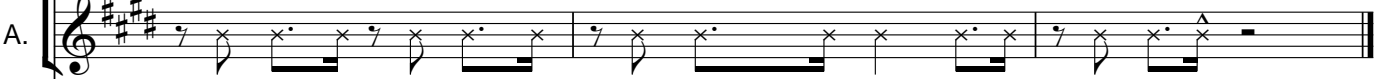
A. 
Just turn to him and say,

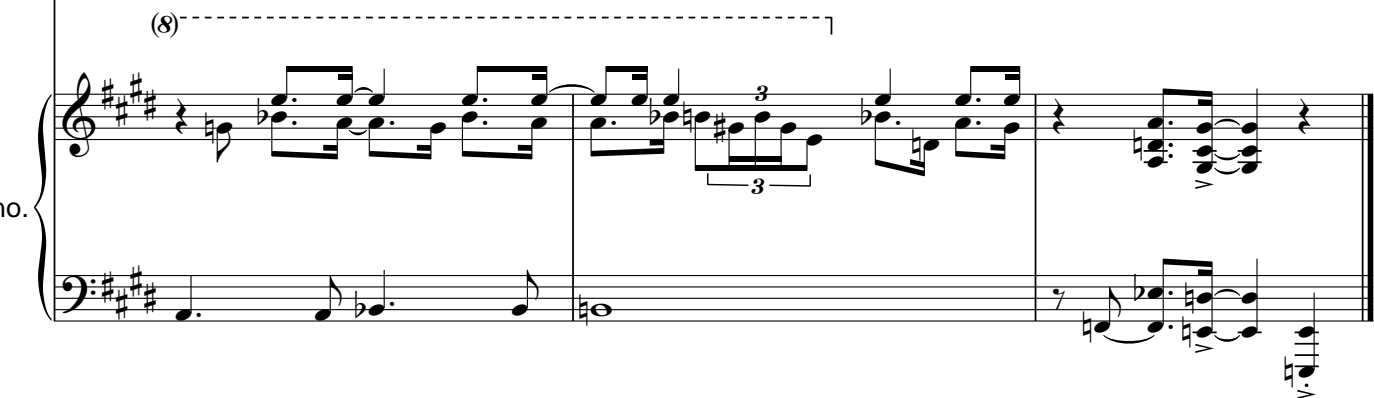
Pno. 

86

S. 
"It's been swell, it's been grand. You like my hair? Me too. Now get out!"

A. 
"It's been swell, it's been grand. You like my hair? Me too. Now get out!"

A. 
"It's been swell, it's been grand. You like my hair? Me too. Now get out!"

Pno. 

My Romance

arr. SC (Revised 2015)

Richard Rodgers and Lorenz Hart

Soprano
Alto
Tenor
Bass

My romance does-n't have to have a moon in the sky. My ro-

PIANO *p*

6 **Più mosso**

S.
A.
T.
B.

mance does-n't need a blue la - goon stand - ing by. No month of May, no

Pno. *mp*

12

S. twink - ling stars; No hide - a - way, no soft gui - tars. My ro

A. **Alto 1** twink - ling stars; No hide - a - way, no soft gui - tars. My ro

A. **Alto 2** twink - ling stars; No hide - a - way, no soft gui - tars. My ro

T. twink - ling stars; No hide - a - way, no soft gui - tars. My ro

B. twink - ling stars; No hide - a - way, no soft gui - tars. My ro

Pno. *mf* *p*

18

S. **Soprano 1** mance does - n't need a cas - tle ris - ing in Spain, nor a dance to a con - stant - ly sur -

S. **Soprano 2** mance does - n't need a cas - tle ris - ing in Spain, nor a dance to a con - stant - ly sur -

A. mance does - n't need a cas - tle ris - ing in Spain, nor a dance to a con - stant - ly sur -

A. mance does - n't need a cas - tle ris - ing in Spain, nor a dance to a con - stant - ly sur -

T. mance does - n't need a cas - tle ris - ing in Spain. Nor a dance or con - stant - ly sur -

B. mance does - n't need a cas - tle ris - ing in Spain. Nor a dance or con - stant - ly sur -

Pno. *mp*

24 All Sopranos

S. pri - sing re - frain. Wide a - wake I can make my most fan - tas - tic dreams come

A. pri - sing re - frain. Wide a - wake I can make my most fan - tas - tic dreams come

A. pri - sing re - frain. Wide a - wake I can make my most fan - tas - tic dreams come

T. pri - sing re - frain. Wide a - wake I can make my most fan - tas - tic dreams come

B. pri - sing re - frain. Wide a - wake I can make my most fan - tas - tic dreams come

Pno. *cresc.*

29 Meno mosso

S. true! My ro mance does - n't need a thing but you. _____ Wide a -

All Altos

A. true! My ro mance does - n't need a thing but you. _____ Wide a -

T. true! My ro mance does - n't need a thing but you. _____ Wide a -

B. true! My ro mance does - n't need a thing but you. _____ Wide a -

Pno. *f* *mp* *8va*

34 molto rit.

S. wake I can make my most fan - tas - tic dreams come true! My ro -

A. Alto 1 wake I can make my most fan - tas - tic dreams come true! My ro -

A. Alto 2 wake I can make my most fan - tas - tic dreams come true! My ro -

T. wake I can make my most fan - tas - tic dreams come true! My ro -

B. wake I can make my most fan - tas - tic dreams come true! My ro -

Pno. *mf* *cresc.*

molto rit.

38

S. mance does-n't need a thing but you.

A. mance does-n't need a thing but you.

A. mance does-n't need a thing but you.

T. mance does-n't need a thing but you.

B. mance does-n't need a thing but you.

Pno. *ff* *p*

ff *p*

Ped.

Nothing Else Matters

arr. SC

Words and Music by James Hetfield & Lars Ulrich

♩ = 40

Piano

mf

Ped. _____ Ped. _____

The piano introduction consists of four measures in 6/8 time. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a sustained chord. The dynamic is marked *mf*. Pedal markings are shown below the staff.

5

Soprano & Alto

So close no mat-ter how far.____ Could-n't be much more from the heart.

Pno.

sim.

Measures 5-8 of the song. The vocal line is for Soprano and Alto. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The dynamic is marked *sim.*

9

For-e-ver trust-ting who you are _____ and no-thing else mat- ters.____

Pno.

Measures 9-12 of the song. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern, with some harmonic changes in the right hand. The dynamic is *sim.*

13

Ne-ver op-ened my-self this way. Life is ours we do it

Pno.

17

Soprano

Alto

our way. All these words I don't just say and no-thing else

our way. All these words I don't just say and no-thing else

Pno.

21

mat ters. Trust I seek but I find in you

mat ters. Trust I seek but I find in you

Pno.

25

Soprano

ev-'ry-day for us some-thing new... Op-en mind for a dif-ferent view...

Alto 1

ev-'ry-day for us some-thing new... Op-en mind for a dif-ferent view...

Alto 2

ev-'ry-day for us some-thing new... Op-en mind for a dif-ferent view...

Pno.

29

and no-thing else mat-ters... Ne-ver cared for what they

and no-thing else mat-ters... Ne-ver cared for what they

and no-thing else mat-ters... Ne-ver cared for what they

Pno.

33

do _____ Ne-ver cared for what they know _____ But I

do _____ Ne-ver cared for what they know _____ But I

do _____ Ne-ver cared for what they know _____ But I

Pno.

Detailed description: This block contains the musical notation for measures 33 through 36. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment (Pno.) consisting of two staves. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "do _____ Ne-ver cared for what they know _____ But I". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

37

know _____ Ne-ver op-ened my - self this way.

know _____ Ne-ver op-ened my - self this way.

know _____ Ne-ver op-ened my - self this way.

Pno.

Detailed description: This block contains the musical notation for measures 37 through 40. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment (Pno.) consisting of two staves. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "know _____ Ne-ver op-ened my - self this way.". The piano accompaniment continues with a consistent rhythmic pattern.

41 Soprano 5

Life is ours we do it our way. All these words I don't just say

Alto

Life is ours we do it our way. All these words I don't just say

Pno.

45

and no-thing else mat ters.

and no-thing else mat ters.

Pno.

49 Soprano

Ne-ver cared for what they do Ne-ver cared for what they

Alto 1

Ne-ver cared for what they do Ne-ver cared for what they

Alto 2

Ne-ver cared for what they do Ne-ver cared for what they

Pno.

52

know But I know

know But I know

know But I know

know But I know

Pno.

56

Sopranos and Altos

So close no mat-ter how far. Could-n't be much more from the heart.

Pno.

60

For - e-ver trust - ting who you are and no-thing else

Pno.

63 rit.

mat - ters. And no - thing else mat - ters.

Pno.

Detailed description: This is a musical score for a voice and piano. The voice part is written in a treble clef with a key signature of one sharp (F#). The lyrics are "mat - ters. And no - thing else mat - ters." The first measure of the voice part has a dotted quarter note followed by a half note. The second measure has a quarter rest followed by a quarter note, an eighth note, and a dotted quarter note. The third measure has a quarter note, a dotted quarter note, and a half note. A "rit." (ritardando) marking is placed above the second and third measures, with a dashed line extending across the top of the page. The piano part is written in a grand staff (treble and bass clefs) with the same key signature. The first measure features a piano introduction with a crescendo hairpin. The second measure has a quarter rest in the treble and a dotted quarter note in the bass. The third measure has a dotted quarter note in the treble and a dotted quarter note in the bass. The piece concludes with a double bar line.

A Perfect Day

arr. Guy Bunce adap. SC

Words and Music by Lou Reed

$\text{♩} = 50$

Soprano

Alto

Tenor

Bass

Piano

mp

3 *mp*

A.

Just a per - fect day, ——— drink san - gri - a in the park,

Pno

5 *mp*

S.

and then la - ter when it gets dark we go home.

Pno

7 *mp*

T. Just a per - fect day, ___ feed an - i - mals_ in the zoo, ___

B. Just a per - fect day, ___ feed an - i - mals_ in the zoo, ___

Pno

9

T. then la - ter a mo - vie too and then

B. then la - ter a mo - vie too and then

Pno

10 **A** *mf*

S. Oh it's such a per - fect day, ___ I'm glad I spent it with you. ___

A. Oh it's such a per - fect day, ___ I'm glad I spent it with you. ___

T. home. Oh it's such a per - fect day, ___ I'm glad I spent it with you. ___

B. home. Oh it's such a per - fect day, ___ I'm glad I spent it with you. ___

Pno *mf*

13

S. Oh such a per - fect day, ___ you just keep me hang - ing on, ___ you just keep me hang - ing

A. Oh such a per - fect day, ___ you just keep me hang - ing on, ___ you just keep me hang - ing

T. Oh such a per - fect day, ___ you just keep me hang - ing on, ___ you just keep me hang - ing

B. oh ___ such a per - fect day, ___ you just keep me hang - ing on, ___ you just keep me hang - ing

Pno

16

B *mp*

S. on. Just a per - fect day, ___

A. on. Just a per - fect day, ___

T. on.

B. on.

Pno *mp*

18

S. pro - blems all left a - lone, week - end - ers on our own, it's such

A. pro - blems all left a - lone, week - end - ers on our own, it's such

Pno

20

S. fun.

A. fun.

T. *mp* Just a per - fect day, _____

B. *mp* Just a per - fect day, _____

Pno

22

T. you made me for - get my - self, I thought I was some - one else, some - one

B. you made me for - get my - self, I thought I was some - one else, some - one

Pno

24 *mf* C

S. Oh it's such a per - fect day, _____

A. Oh it's such a per - fect day, _____

T. good. Oh it's such a per - fect day, _____

B. good. Oh it's such a per - fect day, _____

Pno *mf*

26

S. I'm glad I spent it with you. _____ Oh such a per - fect day, _____ you just

A. I'm glad I spent it with you. _____ Oh such a per - fect day, _____ you just

T. I'm glad I spent it with you. _____ Oh such a per - fect day, _____ you just

B. I'm glad I spent it with you. _____ oh _____ such a per - fect day, _____ you just

Pno

28

S. keep me hang - ing on, _____ you just keep me hang - ing on.

A. keep me hang - ing on, _____ you just keep me hang - ing on.

T. keep me hang - ing on, _____ you just keep me hang - ing on.

B. keep me hang - ing on, _____ you just keep me hang - ing on.

Pno

31

Pno

f

33

A. *mp*

You're go - ing to reap_ just what you sow. _____

Pno *mp*

39

1
reap, what you sow, _____ reap, reap,

S.
2
reap, what you sow, _____ reap, reap,

A.
1
reap, what you sow, _____ reap, reap,

2
reap, what you sow, _____ reap, reap,

T.
You're go - ing to reap_ just what you sow. _____

B.
You're go - ing to reap_ just what you sow. _____

Pno

Detailed description of the musical score: The score is for a song titled 'A Perfect Day' on page 8. It begins at measure 39. The vocal parts are arranged in four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has two lines of music, labeled '1' and '2'. The lyrics for the vocal parts are 'reap, what you sow, _____ reap, reap,'. The Tenor and Bass parts have the lyrics 'You're go - ing to reap_ just what you sow. _____'. The piano accompaniment (Pno) is shown in a grand staff at the bottom, with a treble and bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. There are various musical notations including notes, rests, and dynamic markings.

41

1
S.
2
1
A.
2
T.
B.
Pno

reap, what you sow, _____ reap, reap,

reap, what you sow, _____ reap, reap,

reap, what you sow, _____ reap, reap,

reap, what you sow, _____ reap, reap,

You're go - ing to reap_ just what you sow. _____

You're go - ing to reap_ just what you sow. _____

dim. poco a poco

43

dim. poco a poco *mp*

1 reap, what you sow, reap, reap,

S.

2 *dim. poco a poco* *mp*

reap, what you sow, reap, reap,

A.

1 *dim. poco a poco* *mp*

reap, what you sow, reap, reap,

2 *dim. poco a poco* *mp*

reap, what you sow, reap, reap,

T.

dim. poco a poco

You're go - ing to reap_ just what you sow.____

B.

dim. poco a poco

You're go - ing to reap_ just what you sow.____

Pno

45 rit.

1 reap, what you sow, _____

S. 2 reap, what you sow, _____

A. 1 reap, what you sow, _____

2 reap, what you sow, _____

T. oh what a per - fect day. _____

B. oh what a per - fect day. _____

Pno

arr. SC

Raise Your Voice

Music by Alan Menken Lyrics by Glenn Slater

Andante

Piano

mf

Pno.

Pno.

Pno.

Hot disco beat, ♩=148

8^{vb}

2 23

S. First_ rule of sing - in'___

A. First_ rule of sing - in'___

T. First_ rule of sing - in'___

B. First_ rule of sing - in'___

Pno.

27

S. Get the raft - ers ring - in'___ Toss_ ev' - ry - thing in___

A. Get the raft - ers ring - in'___ Toss_ ev' - ry - thing in___

T. Get the raft - ers ring - in'___ Toss_ ev' - ry - thing in___

B. Get the raft - ers ring - in'___ Toss_ ev' - ry - thing in___

Pno.

S. Dig down deep in - side. When you got a song

A. Dig down deep in - side. When you got a song

T. Dig down deep in - side. When you got a song

B. Dig down deep in - side. When you got a song

Pno.

S. ___ worth hear-in' There's one thing to do Keep your fear from

A. ___ worth hear-in' There's one thing to do Keep your fear from

T. ___ worth hear-in' There's one thing to do Keep your fear from

B. ___ worth hear-in' There's one thing to do Keep your fear from

Pno.

4 38

S. in-ter - fer - in' and let that suck-er burst through! Raise your_ voice

A. in-ter - fer - in' and let that suck-er burst through! Raise your_ voice

T. in-ter - fer - in' and let that suck-er burst through! Raise your_ voice

B. in-ter - fer - in' and let that suck-er burst through! Raise your_ voice

Pno.

42

S. — Lift it up to hea - ven! Raise your_ voice

A. — Lift it up to hea - ven! Raise your_ voice

T. — Lift it up to hea - ven! Raise your_ voice

B. — Lift it up to hea - ven! Raise your_ voice

Pno.

S. _____ Come on, don't be shy! _____ If _____ you feel it, why

A. _____ Come on, don't be shy! _____ If _____ you feel it, why

T. _____ Come on, don't be shy! _____ If _____ you feel it, why

B. _____ Come on, don't be shy! _____ If _____ you feel it, why

Pno.

S. _____ con ceal_ it? Let your soul_ re - joice! _____ Raise the stakes!

A. _____ con ceal_ it? Let your soul_ re - joice! _____ Raise the stakes!

T. _____ con ceal_ it? Let your soul_ re - joice! _____ Raise the stakes!

B. _____ con ceal_ it? Let your soul_ re - joice! _____ Raise the stakes!

Pno.

6 53

S. — Raise_your game — Raise your voice! —

A. — Raise_your game — Raise your voice! —

T. — Raise_your game — Raise your voice! —

B. — Raise_your game — Raise your voice! —

Pno.

Pno.

61

S. — Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu -

A. — Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu -

Pno.

S. jah! Hal-le - lu - jah! Hal - le - lu - jah!

A. jah! Hal-le - lu - jah! Hal - le - lu - jah!

T. Now raise it up!

B. Now raise it up!

Pno.

S. Hal - le - lu - jah! Hal - le - lu -

A. Hal - le - lu - jah! Hal - le - lu -

T. Raise it up! Raise it up!

B. Raise it up! Raise it up!

Pno.

8 76

S. jah! Raise your voice!

A. jah! Raise your voice!

T. Raise your voice!

B. Raise your voice!

Pno. *ff*

80

S. Get your mo-jo rev - vin! Raise your voice!

A. Get your mo-jo rev - vin! Raise your voice!

T. Get your mo-jo rev - vin! Raise your voice!

B. Get your mo-jo rev - vin! Raise your voice!

Pno.

S. Let your freak flag fly! _____ Don't-cha hide it, Why not ride it like

A. Let your freak flag fly! _____ Don't-cha hide it, Why not ride it like

T. Let your freak flag fly! _____ Oh _____

B. Let your freak flag fly! _____ Oh _____

Pno. *mp*

S. _____ it's God's Rolls Royce! Raise some heat! _____ Raise some Cain!

A. _____ it's God's Rolls Royce! Raise some heat! _____ Raise some Cain!

T. Oh _____ Raise some heat! _____ Raise some Cain!

B. Oh _____ Raise some heat! _____ Raise some Cain!

Pno. *f*

10 91

S. — Raise it to a high-er plane! — Raise a ruck - us! Raise the de-

A. — Raise it to a high-er plane! — Raise a ruck - us! Raise the de-

T. — Raise it to a high-er plane! — Raise a ruck - us! Raise the de-

B. — Raise it to a high-er plane! — Raise a ruck - us! Raise the de-

Pno.

95

S. - vil! Raise it up a - no ther le - vel! Raise your voice

A. - vil! Raise it up a - no ther le - vel! Raise your voice

T. - vil! Raise it up a - no ther le - vel! Raise your voice

B. - vil! Raise it up a - no ther le - vel! Raise your voice

Pno.

99

S. Lift it up to Hea- ven! Raise your voice

A. Lift it up to Hea- ven! Raise your voice

T. Lift it up to Hea- ven! Raise your voice

B. Lift it up to Hea- ven! Raise your voice

Pno.

103

S. Spread it 'cross the sky! Blast it! Blare it! Stand

A. Spread it 'cross the sky! Blast it! Blare it! Stand

T. Spread it 'cross the sky! Blast it! Blare it! Stand

B. Spread it 'cross the sky! Blast it! Blare it! Stand

Pno.

12 107

S. — and share it! Help the world re jice! Raise a sweat!

A. — and share it! Help the world re jice! Raise a sweat!

T. — and share it! Help the world re jice! Raise a sweat!

B. — and share it! Help the world re jice! Raise a sweat!

Pno.

110

S. — Raise a cheer. Raise it to the stra-tos - phere!

A. — Raise a cheer. Raise it to the stra-tos - phere!

T. — Raise a cheer. Raise it to the stra-tos - phere!

B. — Raise a cheer. Raise it to the stra-tos - phere!

Pno.

113 13

S.
 — Raise your strength — Raise your spi - rit, Raise it so — the an - gels hear

A.
 — Raise your strength — Raise your spi - rit, Raise it so — the an - gels hear

T.
 — Raise your strength — Raise your spi - rit, Oh —

B.
 — Raise your strength — Raise your spi - rit, Oh —

Pno.

117

S.
 — it! Raise your heart! — Raise your soul —

A.
 — it! Raise your heart! — Raise your soul —

T.
 — Raise your heart! — Raise your soul —

B.
 — Raise your heart! — Raise your soul —

Pno.

ff *mf*

14 121

S. Raise your voice! Raise your

A.

T.

B. Glo - ri - a in ex - cel - sis de - o

Pno. *ff*

124

S. voice! Raise your

A. Lau-da-mus te! Be-ne-di-ci-mus te! A-do-ra-mus te! Glo-ri-fi-ca-mus te!

T. Hal-le-

B. Glo - ri - a in ex - cel - sis de - o

Pno.

S. *voice!*

A. Lau-da-mus te! Be-ne-di-ci-mus te! A-do-ra-mus te! Glo-ri-fi-ca-mus te! Raise it

T. lu - jah Hal-le-lu - jah Hal-le - lu - jah Hal-le-lu - jah Raise it

B. Glo - ri - a in ex - cel - sis de - o Raise it

Pno. *mf*

S. Raise it up! Raise

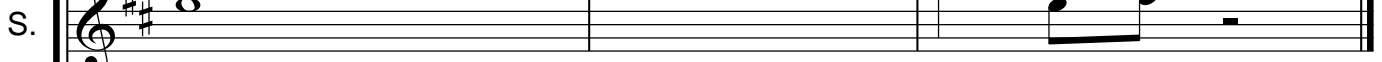
A. Raise

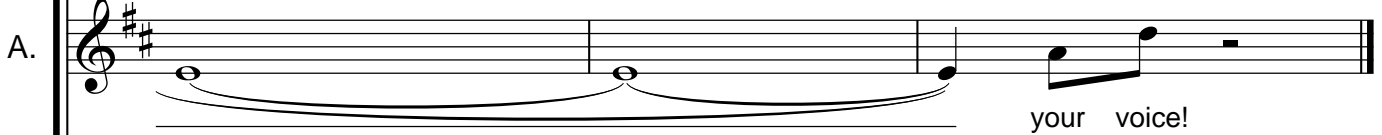
T. Raise

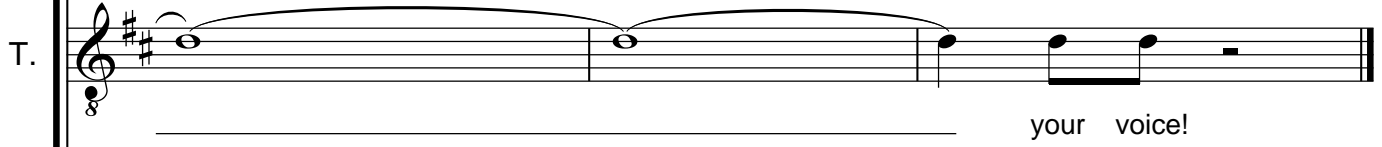
B. Raise

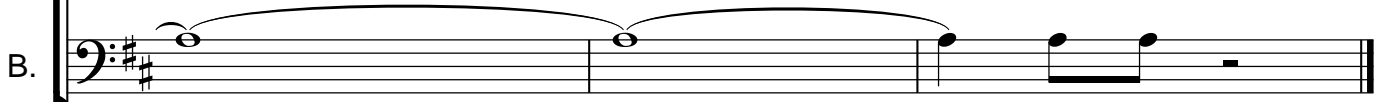
Pno.

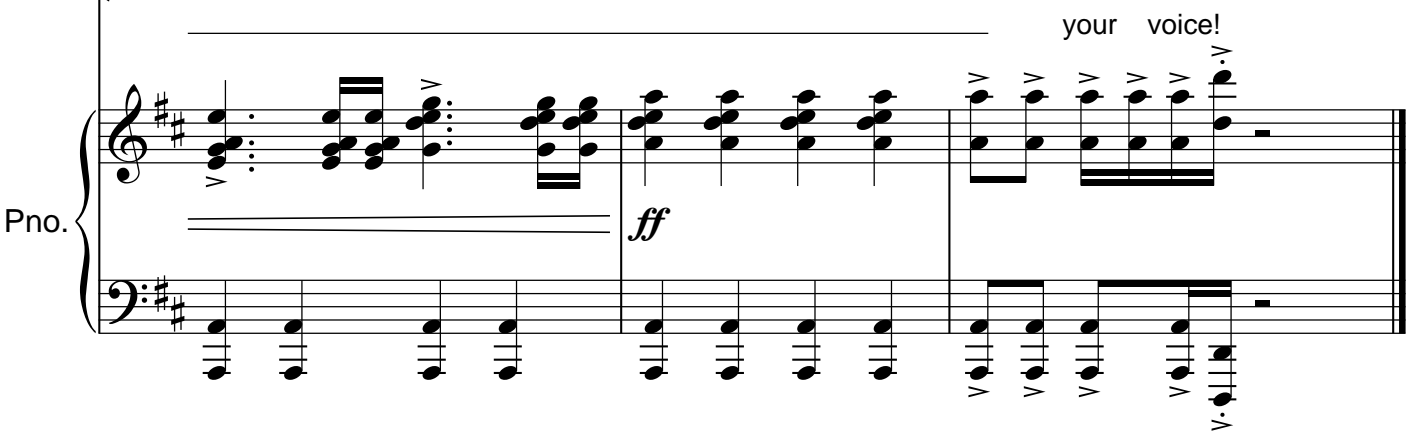
16 131

S. 

A. 

T. 

B. 

Pno. 

Silly Symphony

arr. SC

Various

♩. = 120

Piano

f

The piano introduction is in 6/8 time with a tempo of 120 beats per minute. It features a melody in the right hand with eighth notes and chords, and a bass line in the left hand with quarter notes. The music is marked with a forte (f) dynamic.

6

Moderato

TENOR + BASS

If you're

Pno.

This section begins at measure 6 and is marked 'Moderato'. It features a vocal line for Tenor and Bass and piano accompaniment. The piano part includes a trill in the right hand. The lyrics 'If you're' are written under the vocal line.

10

SOPRANO + ALTO

And you're fol-lowed by a jinx,—

chased a-round by trou-ble I'll

Pno.

This section begins at measure 10 and is marked 'Soprano + Alto'. It features a vocal line for Soprano and Alto and piano accompaniment. The piano part includes a trill in the right hand. The lyrics 'And you're fol-lowed by a jinx,—' and 'chased a-round by trou-ble I'll' are written under the vocal lines.

12

and trou-ble your jinx in less than for-ty winks.

jinx your trou-ble in less than for-ty winks. If your

Pno.

15

and your heart is in a haze, and di-ther your haze

mind is in a dith-er, I'll haze your di-ther

Pno.

18

ALL

$\text{♩} = 120$

with a ma-gic phrase. It's Su-per-cal - i - fra-gi - lis - tic - ex - pi - al - i - do - cious!

Pno.

E - ven though the sound of it is some-thing quite a - tro - cious, If you say it

Pno.

loud e-nough, you'll al-ways sound pre - co - cious, Su-per-cal - i - frag - i - lis - tic -

Pno.

ex - pi - al - i - do - cious! Um did-dle lid-dle lid-dle, um did-dle ay!

Pno.

Um did-dle lid-dle lid-dle, um did-dle ay! It's Su-per-cal - i - frag - i - lis - tic - ex-pi - al - i -

Pno.

42

SOPRANO + ALTO

do - cious! Ev-en though the sound of it is some-thing quite a - tro - cious,

TENOR + BASS

do - cious!

Pno.

p

47

SOPRANO

If you say it loud e-nough, you'll al-ways sound pre - co - cious, Su-per-ca - li -

ALTO

Su-per-ca - li -

TENOR

If you say it loud e-nough, you'll al-ways sound pre - co - cious, Su-per-ca - li -

BASS

Su-per-ca - li -

Pno.

mp

frag - i - lis - tic - ex - pi - al - i - do - cious! _____ Um did-dle lid-dle lid-dle,

frag - i - lis - tic - ex - pi - al - i - do - cious! _____ Um did-dle lid-dle lid-dle,

frag - i - lis - tic - ex - pi - al - i - do - cious! _____ Um did-dle lid-dle lid-dle,

frag - i - lis - tic - ex - pi - al - i - do - cious! _____ Um did-dle lid-dle lid-dle,

Pno.

ALL

um did-dle ay! Um did-dle lid-dle lid-dle, um did-dle ay! Hi did-dle lid-dle lid-dle

Pno.

Hi did-dle lee Hi did-dle lid-dle lid-dle Hi did-dle lee Hi did-dle, Hi did-dle,

Pno.

Prestissimo

6

65

SOPRANO + ALTO

Hi did-dle, Hi did-dle Hi. Hi did-dle-dee dee__ an ac-tor's life for

TENOR + BASS

Hi did-dle, Hi did-dle Hi.

Pno.

Piano accompaniment for measures 65-69, featuring chords and melodic lines in both hands.

70

me

a watch of gold with a dia-mond chain.

A high silk hat and a sil-ver cane.

Pno.

Piano accompaniment for measures 70-74, featuring chords and melodic lines in both hands.

75

Hi did-dle-dee - doo, you sleep till af - ter two.

You pro-men-ade with a

Piano accompaniment (Pno.)

80

You tour the world in a pri - vate car, an

big ci-gar. You dine on chi-cken and ca - vi-ar, an

Piano accompaniment (Pno.)

SOPRANO

ac-tor's life for me. Did-dle-dee - dee, A Chim-chim-chim-cher - ee! It's

ALTO

ac-tor's life for me. Did-dle-dee - dee, A Chim-chim-chim-cher - ee! It's

TENOR

ac-tor's life for me. Did-dle-dee - dee, A Chim-chim-chim-cher - ee! It's

BASS

ac-tor's life for me. Did-dle-dee - dee, A Chim-chim-chim-cher - ee! It's

Pno.

great to be a ce - le - bri-ty Tee dum. Tee dee A-

great to be a ce - le - bri-ty Tee dum, Tee-dee,

great to be a ce - le - bri-ty Tee dum, Tee-dee,

great to be a ce - le - bri-ty Tee dum, Tee-dee,

Pno.

tee-dle-ee doh - tee- day. Tee dum, Tee dee, It's part of the game we

tee-dle-ee doh - tee- day. Tee dum, Tee dum, it's part of the game we

Tee dum, Tee dum, it's part of the game we

Tee dum, Tee dum, it's part of the game we

Pno.

play, Tee dum, tee dee, the words are ea-sy to say. Just a

play, Tee dum, Tee dum, the words are ea-sy to say.

play, Tee dum, Tee dum, the words are ea-sy to say.

play, Tee dum, Tee dum, the words are ea-sy to say.

Pno.

10

105

tee-dle-ee-dum a tee-dle-ee-doh tee day.

Just a tee-dle-ee-dum a

Just a tee-dle-ee-dum a

Pno.

p

110

Oh, _____ a tee-dle-ee-dum, a zip-a-dee-doo - dah

tee-dle-ee-doh tee day.

tee-dle-ee-doh tee day.

Oh, _____ a tee-dle-ee-dum, a zip-a-dee-doo - dah

Pno.

f

115 Tarantella

day! Won-der-ful day! Won-der-ful
Won-der-ful day! Won-der-ful
Won-der-ful day!
day! Won-der-ful day!

Piano accompaniment (Pno.) with chords and melodic lines in both hands.

119

feel - ing! Won-der-ful day! It's
feel - ing! Won-der-ful day! It's
Won-der-ful day! It's the truth!
Won-der-ful day! It's the truth!

Piano accompaniment (Pno.) with chords and melodic lines in both hands.

act-ch'll Ev-'ry-thing is sa-tis-fact-ch'll

act-ch'll Ev-'ry-thing is sa-tis-fact-ch'll Zip - a-dee doo - dah,

Zip - a-dee doo - dah,

Pno.

My, oh my_ what a won-der-ful day..

Zip - a-dee- ay,___ My, oh my_ what a won-der-ful day..

My, oh my_ what a won-der-ful day..

Zip - a-dee- ay,___ My, oh my_ what a won-der-ful day..

Pno.

Piano accompaniment for measures 134-138. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with eighth notes.

Plen - ty of sun - shine Head - in' my way, —

Piano accompaniment for measures 139-143. The musical notation continues with similar rhythmic patterns and chordal structures as the previous system.

Zip - a-dee doo - dah, Zip - a-dee ay! — Mis-ter Blue - bird

Piano accompaniment for measures 144-148. The right hand has a more active melodic line with eighth notes and accents, while the left hand remains steady.

on my shoul - der, — It's the truth, it's act-ch'll

149

Ev-'ry - thing is sa - tis - fact - ch'll. Zip - a-dee- doo- dah,

Ev-'ry - thing is sa - tis - fact - ch'll. Zip! Doo - dah,

Ev-'ry - thing is sa - tis - fact - ch'll. Zip! Doo - dah,

Ev-'ry - thing is sa - tis - fact - ch'll. Zip! Doo - dah,

Pno.

153

Zip - a-dee- ay!___ My,___ oh, my___ what a won-der - ful day.

Zip! Dee- ay!___ My, oh, my what a won-der - ful day.

Zip! Dee- ay!___ My, oh, my

Zip! Dee- ay!___ My, oh, my___

Pno.

Plen - ty of sun - shine head - in' my way, —

Plen - ty of sun - shine head - in' my way, —

What a won-der- ful.. Plen - ty of sun - shine head - in' my way, —

What a won-der- ful.. Plen - ty of sun - shine head - in' my way, —

Pno.

Prestissimo

Zip - a-dee doo - dah, Zip - a - dee.... Zip-a-dee,

Zip - a-dee doo - dah, Zip - a - dee.... Zip-a-dee,

Zip - a-dee doo - dah, Zip - a - dee.... Zip-a-dee,

Zip - a-dee doo - dah, Zip - a - dee.... Zip-a-dee,

Pno.

zip - a - dee, zip - a - dee, doo - dah, Bib - bi - di

zip - a - dee, zip - a - dee, doo - dah, Bib - bi - di

zip - a - dee, zip - a - dee, zip - a - dee, zip - a - dee,

zip - a - dee, zip - a - dee, zip - a - dee, zip - a - dee,

Pno.

Bib - bi - di, Bib - bi - di Bob - bi di BOO!

Bib - bi - di, Bib - bi - di Bob - bi di BOO!

zip - a - dee, Bib - bi - di Bob - bi di BOO!

zip - a - dee, Bib - bi - di Bob - bi di BOO!

Pno.

Sa - la - ga-doo - la men-chic-ka boo - la

Bib - bi - di-bob-bi- di-boo

Pno.

mp

3

Bib - bi - di-bob-bi - di-boo.

Put'em to-geth-er and what have you got? Bib - bi - di-bob-bi - di-boo.

Bib - bi - di-bob-bi - di-boo.

Bib - bi - di-bob-bi - di-boo.

Pno.

sfz

3

18 180 **SOPRANO**

Sa - la - ga - doo - la men - chic - ka boo - la Bib - bi - di - bob - bi - di - boo

ALTO

Sa - la - ga - doo - la men - chic - ka boo - la Bib - bi - di - bob - bi - di - boo

Pno.

182

Bib - bi - di - bob - bi - di - boo.

Bib - bi - di - bob - bi - di - boo.

It' - ll do ma - gic be - lieve it or not, Bib - bi - di - bob - bi - di - boo.

It' - ll do ma - gic be - lieve it or not, Bib - bi - di - bob - bi - di - boo.

Pno.

men-chic-ka boo - le - roo, But the
 men-chic-ka boo - le - roo, But the
 Sa - la - ga-doo - la means But the

Sa - la - ga-doo - la means But the

Pno.

ALL

thing-a - ma-bob that does the job is Bib - bi - di-bob - bi - di-boo.

Pno.

188

Sa - la - ga - doo - la men - chic - ka boo - la Bib - bi - di - bob - bi - di - boo

Sa - la - ga - doo - la men - chic - ka boo - la Bib - bi - di - bob - bi - di - boo

Sa - la - ga - doo - la men - chic - ka boo - la Bib - bi - di - bob - bi - di - boo

Sa - la - ga - doo - la men - chic - ka boo - la Bib - bi - di - bob - bi - di - boo

Pno.

190

rit. - - - - -

Presto ♩=140

Put 'em to - ge - ther and what have you got? Dum, Tee

Put 'em to - ge - ther and what have you got? Sa - la - ga - doo - la

Put 'em to - ge - ther and what have you got? Bib - bi - di Bob - bi - di

Put 'em to - ge - ther and what have you got? Su - per - cal - i -

Pno.

dee, A tee-dle-ee do tee day. Tee dum, Tee
 men-chic-ka boo - la Bib-bi - di bob bi - di - boo. Put 'em to-ge-ther and
 Boo did-dle-dee dee! An ac - tor's
 fra - gi - lis - tic - ex - pi - al - i - do - cious! Su - per - cal - i -

Pno.

dee, It's part of the game we play, Tee dum, tee
 what have you got? Bib-bi - di - bob-bi - di boo. Sa-la-ga-doo - la
 life is Zip - a - dee - ay! Bib-bi - di Bob-bi - di
 fra - gi - lis - tic - ex - pi - al - i - do - cious! Su - per - cal - i -

Pno.

de, The words are ea - sy to say, Just a
 men-chic - ka boo - la Bib - bi - di - bob - bi - di - boo.
 Boo did - dle - ee doo!

fra - gi - lis - tic - ex - pi - al - i - do - cious!

Pno.

tee-dle-ee-dum, a tee-dle-ee-dee, a tee-dle-ee doh - tee day!
 It' - ll do ma-gic, be-lieve it or not, Bib - bi - di - bob - bi - di - boo!
 Won - der - ful feel - ing, Won - der - ful day!

Su - per - cal - i - fra - gi - lis - tic - ex - pi - al - i - do - cious!

Pno.

Ho hum, the tune is dumb, the

words don't mean a thing.

is - n't this a sil - ly song for

an - y - one to sing

222



Tee Dum, Tee dee, A tee-dle-ee do tee

Oh, Sa-la-ga-doo - la men-chic-ka boo - la Bib - bi - di-bob - bi - di -

Ho-la la - ee - ay! Ho-la la - ee - ay! Ho-la la-ee-ay-ee-la-ee-ay-ee

It's Su - per - cal - i - fra - gi - lis - tic - ex - pi - al - i -

Pno.



226



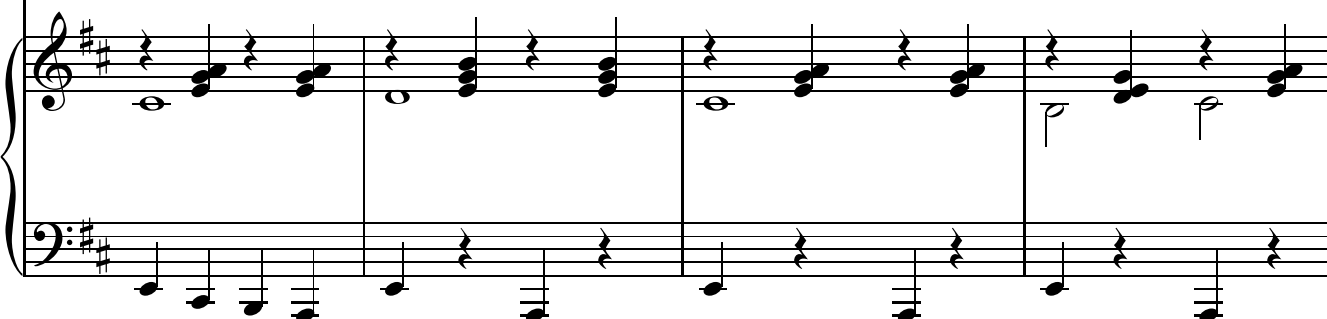
day. Tee dum, Tee dee, It's part of the game we

boo. Put 'em to-ge-ther and what have you got? Bib-bi-di - bob-bi-di

ay! Ho - la la - ee - ay! Ho-la la - ee - ay! Ho-la la!

do - cious! Su - per - cal - i - fra - gi - lis - tic - ex - pi - al - i -

Pno.



play, Oh, Zip a dee, Bib bi di, Zip a dee, Bib bi di, Zip a dee, Bib bi di,
 boo. Sa-la-ga-doo - la men-chic-ka boo - la Bib-bi - di - bob-bi - di -

It's our pro - blem free _____
 do - cious! Su - per - cal - i - fra - gi - lis - tic - ex - pi - al - i -

Pno.

Zip-a-dee-doo! Zip a dee, Bib bi di, Zip a dee, Bib bi di, Zip! Ha-
 boo. Put 'em to - ge-ther and what have you got? Bip! Ha-
 Phi - - los - o - phy! _____ Ha-

do - cious! Su - per - cal - i - fra - gi - lis - tic - ex Ha-

Pno.

ku - na ma Bib - bi - di Bob - bi - di Dee - dle - lee - dee! Zip - a - dee - doo - dah

ku - na ma Bib - bi - di Bob - bi - di Dee - dle - lee - dee! Zip - a - dee - doo - dah

ku - na ma Bib - bi - di Bob - bi - di Dee - dle - lee - dee! Zip - a - dee - doo - dah

ku - na ma Bib - bi - di Bob - bi - di Dee - dle - lee - dee! Zip - a - dee - doo - dah

Pno.

Do - cious a - li - ex - pi - is - tic -

Pno.

fra - gi - ca - li - roo - - -

Pno.

249

pus! Su-per-ca-li-fra-gi-lis-tic ex-pi-a-li

Pno.

254

do-cious! M. I. C. Do-cious! K. E. Y. M. O.

do-cious! M. I. C. Do-cious! K. E. Y. M. O.

do-cious! M. I. C. Do-cious! K. E. Y. M. O.

do-cious! M. I. C. Do-cious! K. E. Y. M. O.

Pno.

260

U. S. Su-per-ca - li - fra - gi - lis - tic ex - pi - a - li

U. S. Su-per-ca - li - fra - gi - lis - tic ex - pi - a - li

U. S. Su-per-ca - li - fra - gi - lis - tic ex - pi - a - li

U. S. Su-per-ca - li - fra - gi - lis - tic ex - pi - a - li

Pno.

260

261

262

263

264

265

266

do oh

do oh

do oh

do oh

do oh

Pno.

ff

266

267

268

269

270

271

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. Each staff begins with a long note for the word "cious!". The Soprano and Alto parts have a slur over the first two notes. The Tenor and Bass parts have a slur over the first two notes. The lyrics "A - tro - cious!" are written below the notes in the second measure of each staff.

Piano accompaniment (Pno.) in G major. The right hand features a melodic line with dynamic markings *v* and *8va*. The left hand provides a harmonic accompaniment with dynamic markings *v*. The *8va* marking is indicated by a dashed line above the staff. The *8va-1* marking is indicated by a vertical line below the staff.

The Spirit of Adventure

arr. SC (SATB Revision 2014)

Words and Music by Michael Giacchino

Brightly ♩ = 112

SOPRANO
ALTO
TENOR
BASS

Ad - ven-ture is

Piano

Brightly ♩ = 112

f *mf*

6

S.
A.
T.
B.

out there, it's head-ing our way, so grab your scarf and gog-gles; let's fly!

Pno.

12

S. — I've mapped out our jour-ney, we're up here to stay! A sun-set is our

A. — I've mapped out our jour-ney, we're up here to stay! A sun-set is our

T. — I've mapped out our jour-ney, we're up here to stay! A sun-set is our

B. — I've mapped out our jour-ney, we're up here to stay! A sun-set is our

Pno.

18

S. home, a moon-beam we will own! — My spi-rit of ad-ven-ture is you!

A. home, a moon-beam we will own! — My spi-rit of ad-ven-ture is you!

T. home, a moon-beam we will own! — My spi-rit of ad-ven-ture is you!

B. home, a moon-beam we will own! — My spi-rit of ad-ven-ture is you!

Pno.

24

S. Ah Ah

A. Ah Ah

T. Ad - ven-ture is out there; it's my ho - ly grail, so can ni - bals_ and

B. Ad - ven-ture is out there; it's my ho - ly grail, so can ni - bals_ and

Pno.

30

S. Oh, my! Ah I've

A. Oh, my! Ah I've

T. ti-gers, be- ware! I've made my life's jour-ney to blaze ev - 'ry trail. I've

B. ti-gers, be- ware! I've made my life's jour-ney to blaze ev - 'ry trail. I've

Pno.

37

S. got my aer-o - fare, — the high-brows will be there! My spi - rit of ad - ven-ture is

A. got my aer-o - fare, — the high-brows will be there! My spi - rit of ad - ven-ture is

T. got my aer-o - fare, — the high-brows will be there! My spi - rit of ad - ven-ture is

B. got my aer-o - fare, — the high-brows will be there! My spi - rit of ad - ven-ture is

Pno.

43

S. you! Freaks of na-ture span a globe that's too big to de ny. — With

A. you! Freaks of na-ture span a globe that's too big to de ny. — With

T. you! Freaks of na-ture span a globe that's too big to de ny. — With

B. you! Freaks of na-ture span a globe that's too big to de ny. — With

Pno.

49

S. ca-nine guards, we'll tra-vel there, and spit in - to__ their eye! I can't___ wait an-

A. ca-nine guards, we'll tra-vel there, and spit in - to__ their eye! I can't___ wait an-

T. ca-nine guards, we'll tra-vel there, and spit in - to__ their eye! I can't___ wait an-

B. ca-nine guards, we'll tra-vel there, and spit in - to__ their eye! I can't___ wait an-

Pno. *mf*

55

S. oth - er day for my___ life to waste a - way! We'llmake it a joint

A. oth - er day for my___ life to waste a - way! We'llmake it a joint

T. oth - er day for my___ life to waste a - way! We'llmake it a joint

B. oth - er day for my___ life to waste a - way! We'llmake it a joint

Pno.

62

S.
ven-ture be - fore we're in our den-tures! My spi - rit of ad - ven-ture is you!

A.
ven-ture be - fore we're in our den-tures! My spi - rit of ad - ven-ture is you!

T.
ven-ture be - fore we're in our den-tures! My spi - rit of ad - ven-ture is you!

B.
ven-ture be - fore we're in our den-tures! My spi - rit of ad - ven-ture is you!

Pno.

68

Pno.

f

74

Pno.

79

Pno.

84

S. Gar - gan - tu - an mon - stro - si - ties, — lar - ger than a whale! — Come with me and

A. Gar - gan - tu - an mon - stro - si - ties, — lar - ger than a whale! — Come with me and

T. Gar - gan - tu - an mon - stro - si - ties, — lar - ger than a whale! — Come with me and

B. Gar - gan - tu - an mon - stro - si - ties, — lar - ger than a whale! — Come with me and

Pno. *mp*

90

S. we will snatch that gi - ant mon - key's tail! Bang! Bang! — Once the smoke has

A. we will snatch that gi - ant mon - key's tail! Bang! Bang! — Once the smoke has

T. we will snatch that gi - ant mon - key's tail! Bang! Bang! — Once the smoke has

B. we will snatch that gi - ant mon - key's tail! Bang! Bang! — Once the smoke has

Pno. *mf*

96

S. cleared, af - ter all the crowds have cheered! An - oth - er risk - y ven - ture, it

A. cleared, af - ter all the crowds have cheered! An - oth - er risk - y ven - ture, it

T. cleared, af - ter all the crowds have cheered! An - oth - er risk - y ven - ture, it

B. cleared, af - ter all the crowds have cheered! An - oth - er risk - y ven - ture, it

Pno.

103

S. sure would be the clinch - er! My spi - rit of ad - ven - ture is you! The

A. sure would be the clinch - er! My spi - rit of ad - ven - ture is you! The

T. sure would be the clinch - er! My spi - rit of ad - ven - ture is you, is you! The

B. sure would be the clinch - er! My spi - rit of ad - ven - ture is you! The

Pno.

109

S. spi - rit of ad - ven - ture is some - thing to in - den - ture! My spi - rit of ad - ven - ture _____

A. spi - rit of ad - ven - ture is some - thing to in - den - ture! My spi - rit of ad - ven - ture _____

T. spi - rit of ad - ven - ture is some - thing to in - den - ture! My spi - rit of ad - ven - ture _____

B. spi - rit of ad - ven - ture is some - thing to in - den - ture! My spi - rit of ad - ven - ture _____

Pno.

115

S. _____ is you! _____ No bo - dy but you! *Yeh!*

A. _____ is you! _____ No bo - dy but you! *Yeh!*

T. _____ is you! _____ No bo - dy but you! *Yeh!*

B. _____ is you! _____ No bo - dy but you! *Yeh!*

Pno.

Telephone

Adapted by SC

Written by Lady Gaga and Rodney Jerkins

Dance Beat ♩ = 142

SOPRANO

ALTO

MEN

Piano (Reh only)

Bum bum_ bum bum bum bum

Detailed description: This system contains the first four staves of the musical score. The Soprano and Alto parts are mostly rests. The Men part has a bass line with notes and rests, with lyrics 'Bum bum_ bum bum bum bum' underneath. The Piano part (for a Reh) has a bass line with notes and rests.

5

S. Scat-like!

Ba da da da da da da da da da da da da da da da da da

A. Scat-like!

Ba da da da da da da da da da da da da da da da da da

M.

bum bum bum bum ba ba Bum bum_ bum bum bum bum

Detailed description: This system contains staves 5 through 7. The Soprano and Alto parts have a melodic line with lyrics 'Ba da da da da da da da da da da da da da da da da da' and are marked 'Scat-like!'. The Men part has a bass line with lyrics 'bum bum bum bum ba ba Bum bum_ bum bum bum bum'.

9

S.

da da da da da da da da da Ba da da da da da da da

A. Melody!

da da da da da da da da He -llo, he -llo ba -by you called

M.

bum bum_ bum bum um ma ma ma ma ma ma ma

Detailed description: This system contains staves 9 through 11. The Soprano part has lyrics 'da da da da da da da da da Ba da da da da da da da'. The Alto part has lyrics 'da da da da da da da da He -llo, he -llo ba -by you called' and is marked 'Melody!'. The Men part has lyrics 'bum bum_ bum bum um ma ma ma ma ma ma ma'.

12

S. da da da da da da da ba da da da da da da da da

A. I can't hear a thing I have got no ser-vice in the

M. um ma ma ma ma ma ma ma um ma ma ma ma ma ma ma

14

S. da da Ba da da da da da da da

A. club you see see wha wha w w w w djou say are you

M. um ma ma ma ma ma ma ma um ma ma ma ma ma ma ma

16

S. da da da da da da da ba da da da da da da da da

A. break - in' up on me? so-rry I can-not hear you i'm kin-da bu - sy I'm

M. um ma ma ma ma ma ma ma um ma ma ma ma ma ma ma i'm kin da

19

S. um ma ma ma ma ma ma ma um ma ma ma ma ma ma ma um ma ma ma ma ma ma ma

A. kin-da bu - sy I'm kin-da bu - sy so-rry I can-not hear you i'm

M. um ma ma ma ma ma ma ma um ma ma ma ma ma ma ma um ma ma ma ma ma ma ma

22

S. um ma ma ma ma ma ma um ma ma ma ma ma ma ma um ma ma ma ma ma ma ma

A. kin-da bu - sy just a sec-ond it's my fa-v'ritesong they're gon-na play and

M. um ma ma ma ma ma ma um ma ma ma ma ma ma ma um ma ma ma ma ma ma ma

25

S. um ma ma ma ma ma ma ma um ma ma ma ma ma ma

A. I can - not text you with a drink in my hand, eh

M. um ma ma ma ma ma ma ma um ma ma ma ma ma ma

27

S. um ma ma ma ma ma ma ma um ma ma ma ma ma ma ma

A. shoul - da made some plans with me you knew that I was free

M. um ma ma ma ma ma ma ma um ma ma ma ma ma ma ma

29

S. um ma ma ma ma ma ma ma um ma ma ma ma ma Stop call-in! Stop call-in'

A. now you won't stop call-in' me i'm kin-da bu - sy Stop call-in! Stop call-in'

M. um ma ma ma ma ma ma ma um ma ma ma ma ma Stop call-in! Stop call-in'

32

S. I don't wan-na think a - ny-more You left my head and my heart on the dance floor

A. I don't wan-na think a - ny-more You left my head and my heart on the dance floor

M. I don't wan-na think a - ny-more You left my head and my heart on the dance floor

35

S. Stop call-in! Stop call-in' I don't wan-na think a - ny-more You left my head and my

A. Stop call-in! Stop call-in' I don't wan-na think a - ny-more You left my head and my

M. Stop call-in! Stop call-in' I don't wan-na think a - ny-more You left my head and my

38

S. heart on the dance floor é è è è è ei stop te - le pho-nin'

A. heart on the dance floor é è è è è ei stop te - le pho-nin'

M. heart on the dance floor é è è è è ei stop te - le pho-nin'

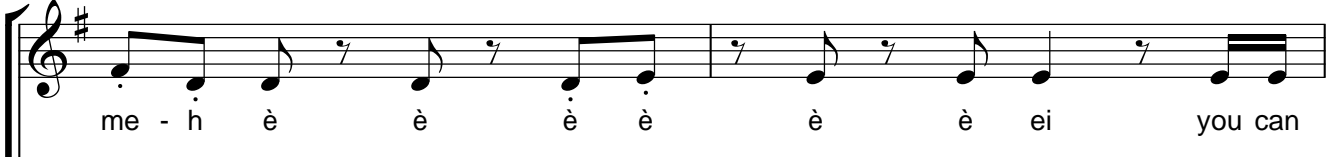
41

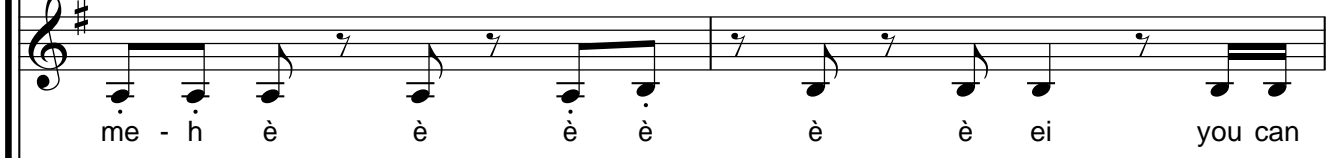
S. me-h è è è è è ei i'm bu - sy è è è è ei stop te-le pho-nin'


A. me-h è è è è è ei i'm bu - sy è è è è ei stop te-le pho-nin'

M. me-h è è è è è ei i'm bu - sy è è è è ei stop te-le pho-nin'

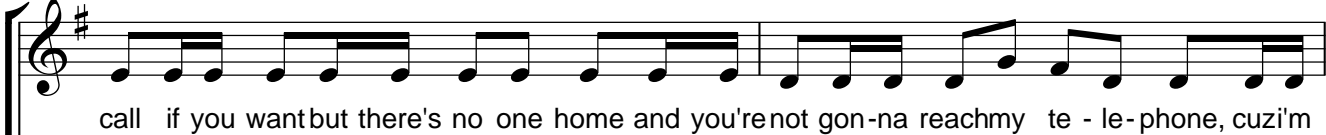
45


S.  me - h è è è è è è ei you can


A.  me - h è è è è è è ei you can

M.  me - h è è è è è è ei you can

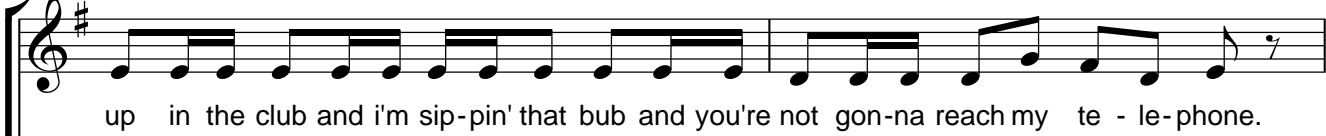
47


S.  call if you wantbut there's no one home and you'renot gon-na reachmy te - le-phone, cuzi'm


A.  call if you wantbut there's no one home and you'renot gon-na reachmy te - le-phone, cuzi'm

M.  call if you wantbut there's no one home and you'renot gon-na reachmy te - le-phone, cuzi'm


49


S.  up in the club and i'm sip-pin' that bub and you're not gon-na reach my te - le-phone.

A.  up in the club and i'm sip-pin' that bub and you're not gon-na reach my te - le-phone.

M.  up in the club and i'm sip-pin' that bub and you're not gon-na reach my te - le-phone.


51


S.  call if you want but there's no one home and you're not gon-na reach my te - le-phone, cuzi'm


A.  call if you want but there's no one home and you're not gon-na reach my te - le-phone, cuzi'm

M.  call if you want but there's no one home and you're not gon-na reach my te - le-phone, cuzi'm

53

S.  up in the club and i'm sip-pin' that bub and you're not gon-na reach my te - le-phone.

A.  up in the club and i'm sip-pin' that bub and you're not gon-na reach my the

M.  up in the club and i'm sip-pin' that bub and you're not gon-na reach my te - le-phone.

55

S.  way you blow-in' up mah phone won't make me leave no fas - ter put my coat on fas - ter

A.  way you blow-in' up mah phone won't make me leave no fas - ter put my coat on fas - ter

M. 

58

S. leave my girls no fas - ter should-a left my phone at home cuz this is a di - sa - ster

A. leave my girls no fas - ter should-a left my phone at home cuz this is a di - sa - ster

M. should-a left my phone at home cuz this is a di - sa - ster

61

S. call-in' like a coll-ec - tor sor-ry I can-not an - swer_____

A. call-in' like a coll-ec - tor sor-ry I can-not an - swer, not that I don't like you I'm just

M. call-in' like a coll-ec - tor sor-ry I can-not an - swer_____

64

S. _____ oh_____

A. at a par - ty and I am sick and ti - red of my phone ri - ring - ing some

M. _____ oh_____

67

S. Oh _____ I won't be tak - in' no calls cuz

A. times I feel like I live in Grand Cen - tral Sta - tion. I won't be tak - in' no calls cuz

M. Oh _____ I won't be tak - in' no calls cuz

70

S. i'll be dan - cin' cuz I'll be dan - cin' cuz i'll be dan - cin' and

A. i'll be dan - cin' Dan - cin! Dan - cin! and

M. i'll be dan - cin' ma ma ma ma ma ma ma ma ma ma ma ma and

73

S. I won't be ta - king no calls cuz i'll be dan - cin' Stop call - in! Stop call - in'

A. I won't be ta - king no calls cuz i'll be dan - cin' Stop call - in! Stop call - in'

M. I won't be ta - king no calls cuz i'll be dan - cin' Stop call - in! Stop call - in'

76

S. I don't wan-na think a - ny-more You left my head and my heart on the dance floor

A. I don't wan-na think a - ny-more You left my head and my heart on the dance floor

M. I don't wan-na think a - ny-more You left my head and my heart on the dance floor

79

S. Stop call-in! Stop call-in' I don't wan-na think a - ny-more You left my head and my

A. Stop call-in! Stop call-in' I don't wan-na think a - ny-more You left my head and my

M. Stop call-in! Stop call-in' I don't wan-na think a - ny-more You left my head and my

82

S. heart on the dance floor é è è è è ei stop te - le pho-nin'

A. heart on the dance floor é è è è è ei stop te - le pho-nin'

M. heart on the dance floor é è è è è ei stop te - le pho-nin'

85

S. me-h è è è è è ei i'm bu - sy è è è è ei stop te-le pho-nin'

A. me-h è è è è è ei i'm bu - sy è è è è ei stop te-le pho-nin'

M. me-h è è è è è ei i'm bu - sy è è è è ei stop te-le pho-nin'

89

S. me - h è è è è è è ei you can

A. me - h è è è è è è ei you can

M. me - h è è è è è è ei you can

91

S. call if you wantbut there's no one home and you'renot gon-na reachmy te - le-phone, cuzi'm

A. call if you wantbut there's no one home and you'renot gon-na reachmy te - le-phone, cuzi'm

M. call if you wantbut there's no one home and you'renot gon-na reachmy te - le-phone, cuzi'm

93

S. up in the club and i'm sip-pin' that bub and you're not gon-na reach my te - le-phone.

A. up in the club and i'm sip-pin' that bub and you're not gon-na reach my te - le-phone.

M. up in the club and i'm sip-pin' that bub and you're not gon-na reach my te - le-phone.

95

S. call if you want but there's no one home and you're not gon-na reach my te - le-phone, cuzi'm

A. call if you want but there's no one home and you're not gon-na reach my te - le-phone, cuzi'm

M. call if you want but there's no one home and you're not gon-na reach my te - le-phone, cuzi'm

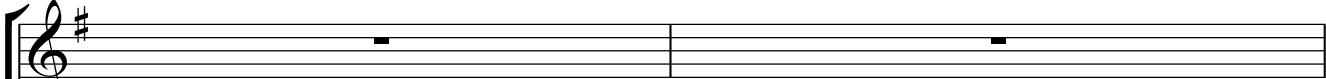
97

S. up in the club and i'm sip-pin' that bub and you're not gon-na reach my te - le-phone.


A. up in the club and i'm sip-pin' that bub and you're not gon-na reach my te - le-phone.


M. up in the club and i'm sip-pin' that bub and you're not gon-na reach my te - le-phone.

99

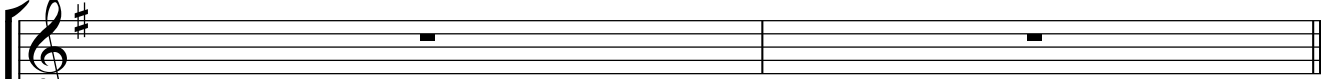
S. 


(Spoken) We're sorry, the number you have called is out of service. Please check the number and try again!

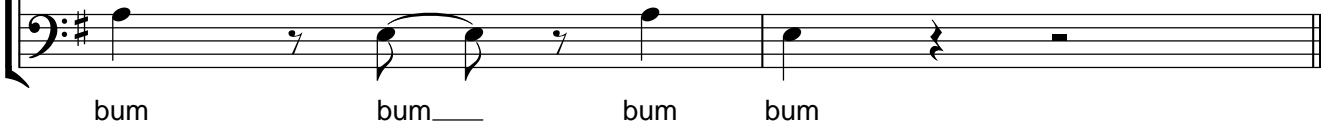
A. 

M. 

101

S. 

A. 

M. 

Tell Me It's Not True

adapted. SC

Ballad ♩ = 76

Words and Music by Willy Russell

The musical score is arranged for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as Ballad with a quarter note equal to 76 beats per minute. The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The vocal parts (Soprano, Alto, Tenor, Bass) feature melodic lines with lyrics and 'Oo' vocalizations. The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand. The second system ends with a 2/4 time signature change.

SOPRANO

ALTO

TENOR

BASS

Piano

5

S.
Tell me it's not true, say it's just a sto - ry,

A.
Oo

T.
Oo

B.

Pno.

2 ⁹

S. some-thing on the news. Tell me it's not true, though it's here be-

S. some-thing on the news. Tell me it's not true, though it's here be-

A. Oo

T. Oo

B. Oo

Pno.

¹⁴

S. fore me. Say it's just a dream, say it's just a scene_ from an old mo-vie of

A. from an old mo-vie of

T. from an old mo-vie of

B. from an old mo-vie of

Pno.

S. years a - go, from an old mo-vie of Mar-i-lyn_Mon - roe.

S. years a - go, from an old mo-vie of Mar-i-lyn_Mon - roe.

A. years a - go, from an old mo-vie of Mar-i-lyn_Mon - roe.

T. years a - go, from an old mo-vie of Mar-i-lyn_Mon - roe.

B.

Pno.

8va

S. Say it's just some clowns, two play - ers in the

A. Say it's just some clowns, two play - ers in the

T. Say it's just some clowns, two play - ers in the

B.

Pno.

mf

4 27

S. lime - light. Bring the cur-tain down. Say it's just two clowns, who

A. lime - light. Bring the cur-tain down. Say it's just two clowns, who

T. lime - light. Bring the cur-tain down. Say it's just two clowns, who

B. lime - light. Bring the cur-tain down. Say it's just two clowns, who

Pno.

32

S. could - n't get their lines right. Say it's just a show on the ra-di-o that

A. could - n't get their lines right. Oo that

T. could - n't get their lines right. Oo that

B. could - n't get their lines right. Oo

Pno.

S. we can turn o-ver and start a - gain. That we can turn o-ver, it's on-ly a

A. we can turn o-ver and start a - gain. That we can turn o-ver, it's on-ly a

T. we can turn o-ver and start a - gain. That we can turn o-ver, it's on-ly a

B.

Pno.

8va-----|

S. game. Ah!

A. game. Ah!

T. game. Ah!

B. Ah!

Pno.

f

6 45

S. Oo Ah!

A. Oo Ah!

T. Oo Ah!

B. Oo Ah!

Pno. *mf*

48

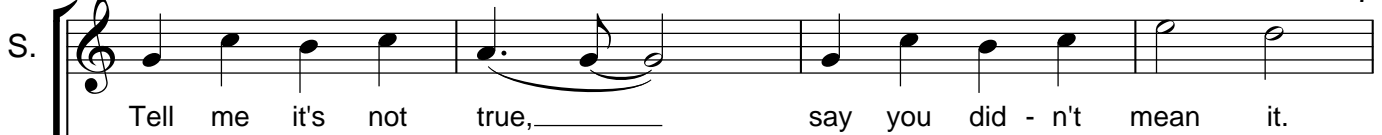
S. Start a - gain!

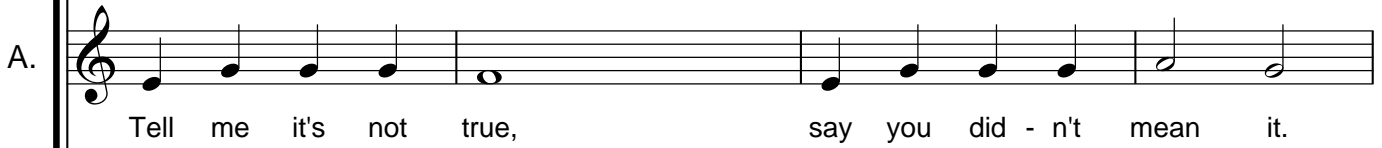
A. Start a - gain!

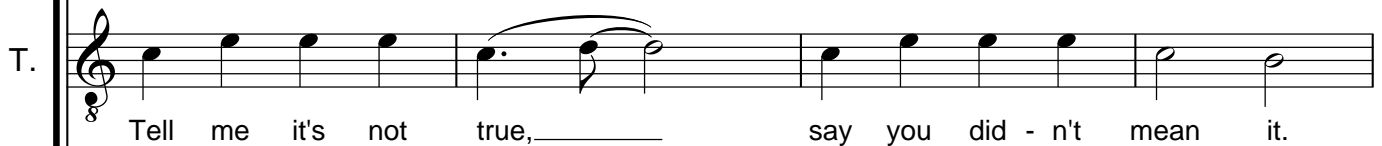
T. Start a - gain!

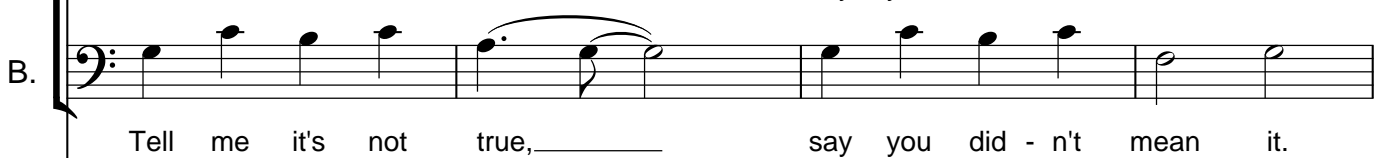
B. Start a - gain!

Pno.

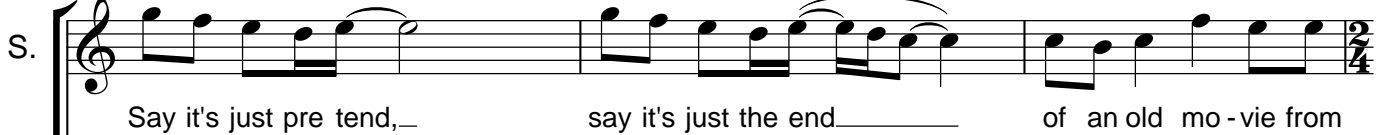
S. 

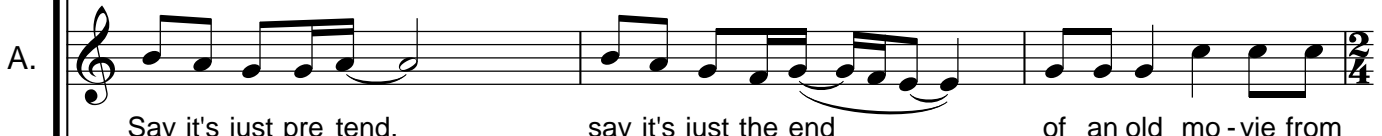
A. 

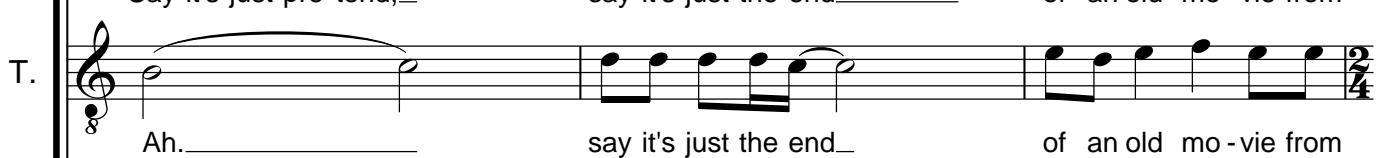
T. 

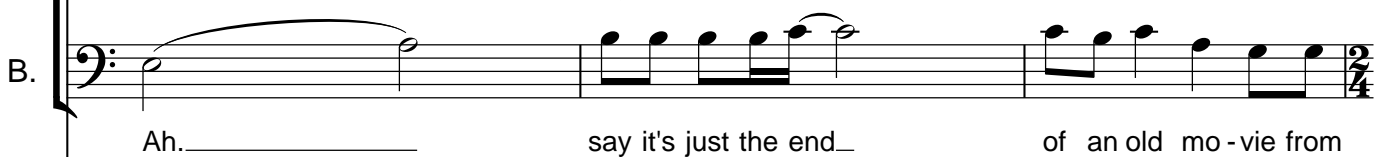
B. 

Pno. *f* 

S. 

A. 

T. 

B. 

Pno. 

8 58

S. years_ a - go, of an old mo - vie with

A. years_ a - go, of an old mo - vie with

T. years_ a - go, of an old mo - vie with

B. years_ a - go, of an old mo - vie with

Pno.

8^{va}

61

S. Mar-i - lyn Mon - roe.

A. Mar-i - lyn Mon - roe.

T. Mar-i - lyn Mon - roe.

B. Mar-i - lyn Mon - roe.

Pno.

rit.

ff

8^{vb}.1

Thank You For The Music - An Abba Medley

arr. SC

Steady ♩ = 86
8va

Piano

p *mp*

con ped.

poco rit. **rit.** *8va*

Pno.

dim. *p*

5 **A** **A tempo** ♩ = 86, **Rubato**

S.
Thank you for the mu - sic, The songs i'm sing-ing, Thanks for all the joy they're bring-ing.

A. **Alto 1**
Thank you for the mu - sic, The songs i'm sing-ing, Thanks for all the joy they're bring-ing.

A. **Alto 2**
Thank you for the mu - sic, The songs i'm sing-ing, Thanks for all the joy they're bring-ing.

T.
Thank you for the mu - sic, The songs i'm sing-ing, Thanks for all the joy they're bring-ing.

B.
Thank you for the mu - sic, The songs i'm sing-ing, Thanks for all the joy they're bring-ing.

9

S. Who can live with-out_ it?, I ask in all hon-est-y,_____ What would life be?_____ With-out a song

A. Who can live with-out_ it?, I ask in all hon-est-y,_____ Be,___ life be,___ Song, a song

A. Who can live with-out_ it?, I ask in all hon-est-y,_____ Be,___ life be,___ Song, a song

T. Who can live with-out_ it?, I ask in all hon-est-y, What would life With-out a, a song

B. Who can live with-out_ it?, I ask in all hon-est-y,_____ Be_____ a song

13

Slower

S. ___ or a dance what are we?___ So I say Thank you for the mu - sic For gi - ving it to

A. ___ or a dance what are we?___ So I say Thank you for the mu - sic For gi - ving it to

A. ___ or a dance what are we?___ So I say Thank you for the mu - sic For gi - ving it to

T. ___ or a dance what are we?___ So I say Thank you for the mu - sic For gi - ving it to

B. ___ or a dance what are we?___ So I say Thank you for the mu - sic For gi - ving it to

Slower

Pno.

17 **B** Quicker ♩=124

S. me.

A. me.

A. me.

T. me.

B. me.

Pno. *p* *mf*

22

S.

A. All Altos

T.

B.

Pno. *f*

4 25

S. 

A.  work all night, I work all day, to pay the bills I have to pay, _

T.  Ain't it sad!

B.  Ain't it sad!

Pno.  *mp*

8^{vb}

28

S.  And still there ne-ver seems to be a sin-gle pen-ny left for me, _

A. 

T. 

B. 

Pno.  *mp*

31 5

S. 
In my dreams, I have a plan, _

A. 
In my dreams, I have a plan, _

T. 
That's too bad. _

B. 
That's too bad. _

Pno. 

35 *rall.*

S. 
If I got me a weal-thy man, _ I woul-dn't have to work at all, I'd fool a-round and have a ball, _

A. 
If I got me a weal-thy man, _ I woul-dn't have to work at all, I'd fool a-round and have a ball, _

T. 

B. 

Pno. 

6 39 rit. . . . A tempo ♩=124

S. Ah Mo-ney, Mo-ney, Mo-ney,

A. Ha ha ha ha ha Ah!_

T. Ha ha ha ha ha ha ha ha Ah!_

B. Mo-ney, Mo-ney, Mo-ney,

Pno. *f*

(8).....|

43

S. Must be fun - ny, In the rich man's world.____

A. Ah!_ rich man's world.____

T. Ah!_ rich man's world.____

B. Must be fun - ny, In the rich man's world.____

Pno.

46 7

S. Mo-ney, Mo-ney, Mo-ney, Al-ways sun-ny, In the rich man's world.

A. Ah! Ah! rich man's world.

T. Ah! Ah! rich man's world.

B. Mo-ney, Mo-ney, Mo-ney, Al-ways sun-ny, In the rich man's world.

Pno.

49

S. Ah All the things I could do,

A. Ah All the things I could do,

T. Ha ha, Ha ha

B. Ha ha, Ha ha

Pno.

f

8 53

S. If I had a lit-tle mo ney, mo- ney.

A. If i had a lit-tle mo ney,

T. If I had, Had a lit-tle mo ney, mo- ney,

B. If I had, Had a lit-tle mo ney,

Pno. *mf*

57 *rall.* **A tempo** ♩=86

S. How I hate to see you like this,

A. Mo ney.

T.

B. mo- ney,

Pno. *p*

60 9

S. You're en-chained by your own sor-row, —

Pno.

63

S. In your eyes there is no hope for tom-mor row. —

A. In your eyes there is no hope for tom-mor row. —

Pno. *dim.*

66

S. Chi-qui-ti - ta tell me the truth. There is no way

A. Chi-qui-ti - ta tell me the truth. There is no way

Pno. *p*

8^{vb}.....|

69

10

S. you can de-ny it._____

A. **Alto 1** you can de-ny it._____

A. **Alto 2** you can de-ny it._____

Pno. *mf*

71

S. Shine like you did be - fore, New song Chi-qui-ti - ta.____

A. Shine like you did be - fore, New song Chi-qui-ti - ta.____

A. Shine like you did be - fore, Sing a new song Chi-qui-ti - ta.____

Pno. *mp* *8va* *mf*

74

S. Ah__ ah__

A. Ah__ ah__ I won - der, It's fright'ning

A. Ah__ ah__ I won - der, It's fright'ning

Pno.

8^{va}-----

8^{vb}-----

p

79

S. Oo__ Oo oo__

A. Lea-ving now, is that the right thing? Oo____ Oo oo__

A. Lea-ving now, is that the right thing? I won-der, It scares me_

Pno.

8^{va}-----

mp

Slightly faster ♩=100

12 83

S. *Oo* *Oo*

A. *Oo* *Oo*

A. But who the hell am I, if I don't e - ven try?

T. Well I can dance with you ho - ney, If

B. Well I can dance with you ho - ney, If

Pno. *mp*

poco accel.

86

S.

A.

T. — you think it's fun - ny, Does your mo - ther know that you're out? And I could

B. — you think it's fun - ny, Does your mo - ther know that you're out? And I could

Pno.

89 Slightly faster ♩=116

S. *Oo Oo Oo Oo*

A. *Oo Oo Oo Oo*

T. chat with you ba-by, flirt a lit-tle may-be, Does your mo-ther know that you're out?

B. chat with you ba-by, flirt a lit-tle may-be, Does your mo-ther know that you're out?

Pno.

92 accel. Faster ♩=138

S. Take it ea-sy, bet-ter slow down girl, That's no way to go does your

A. *Alto 1* Take it ea-sy, bet-ter slow down girl, That's no way to go does your

A. *Alto 2* Take it ea-sy, bet-ter slow down girl, That's no way to go does your

T. — Take it ea-sy, bet-ter slow down girl, That's no way to go.

B. — Take it ea-sy, bet-ter slow down girl, That's no way to go.

Pno. *pp*

14 96

S. mo-ther know?_ Take it ea-sy, try to cool it girl,_ Take it nice 'n' slow,_ does your

A. mo-ther know?_ Take it ea-sy, try to cool it girl,_ Take it nice 'n' slow,_ does your

A. mo-ther know?_ Take it ea-sy, try to cool it girl,_ Take it nice 'n' slow,_ does your

T. Take it ea-sy, try to cool it girl,_ Take it nice 'n' slow,_

B. Take it ea-sy, try to cool it girl,_ Take it nice 'n' slow,_

Pno. *p*

100

S. mo-ther know?_

A. mo-ther know?_ Where are those hap - py days,_ they seem so hard_ to find.

A. mo-ther know?_ Where are those hap - py days,_ they seem so hard_ to find.

(8)

Pno. *p*

S. *Take it ea - sy,*

A. *All Altos*
I try to reach for you

T. *Take it ea - sy, Bet - ter slow down girl*

B. *Take it ea - sy, Bet - ter slow down girl*

Pno. *8^{va}*

S. Try to cool it girl, _____

A. _____ but you have closed your mind. _____ Try to cool it girl, _____

T. Take it ea - sy,

B. Take it ea - sy,

Pno. *(8)*

109

S. *f*
So when your near me, dar - lin' can't you hear me S.____ O. S.____

A.
So when your near me, dar - lin' can't you hear me S.____ O. S.____

Pno. *f*

113

S.
The love you gave me, No - thin' else can save me, S.____ O. S.____

A.
The love you gave me, No - thin' else can save me, S.____ O. S.____

T.
Mam-ma Mi-a, here I go a gain,--

B.
Mam-ma Mi-a, here I go a gain,--

Pno.

S. My my How can I re-sist ya? Yes, I've been bro - ken heart - ed

A. My my How can I re-sist ya? Ah Ah

T. My my How can I re-sist ya? Ah Ah Ah

B. My my How can I re-sist ya? Ah Ah Ah

Pno. *f* *8va* *Red.*

S. Blue since the day we par - ted. My my. Know-ing me know-ing

A. Ah Ah My my. Know-ing me know-ing

T. Ah My my.

B. Ah My my.

Pno. *sf* *f*

125

S. you. The win - ner takes it

A. you. The win - ner takes it

T. Take a chance on me

B. Take a chance on me

Pno. *f*

127

S. all

A. all Wai - ting for a

T. The lo - ser stan - ding small

B. The lo - ser stan - ding small

Pno.

129

S. Ah

A. call.

T. Take a chance on me

B. Take a chance on me

Pno.

132

S. I have a dream,

A. I have a dream,

T. Take a chance on me

B. Take a chance on me

Pno. *mp* *p*

20 134 rit. Slower ♩=85

S. _____

A. I have a dream... Nn, Nn, Nn, Nn,

T. _____ Nn Nn Nn

B. _____ Nn Nn Nn

Pno. *p* *pp*

138

S. _____ Nn.

A. Nn, Nn, Nn, Nn, Nn, Nn, Nn,

T. _____ Nn, Nn, Nn, Nn, Nn, Nn,

B. _____ Nn, Nn, Nn, Nn, Nn, Nn,

Pno. ⁽⁸⁾

S. Nn, Nn, Nn, Nn, Nn, Nn, Nn, Nn,

A. **Alto 1** Nn, Nn, Nn, Nn, Nn, Nn, Nn, Nn,

A. **Alto 2** Nn, Nn, Nn, Nn, Nn,

T. Nn, Nn, Nn, Nn, Nn,

B. Nn, Nn, Nn, Nn, Nn,

(8)

15^{ma}

Pno. *p* 3 3 3 3 3 3

S. Nn, Nn, Ah,

A. Nn, Nn, Nn, Nn, Nn, Nn, Nn,

A. Nn, Nn, Nn, Nn, Nn, Nn, Nn,

T. Nn, Nn, Nn, Nn, Nn, Nn,

B. Nn, Nn, Nn, Nn, Nn, Nn,

(15)

8^{va}

Pno. *pp* *molto* *f*

22 152

S. Ah Ah Ah Ah

A. Ah Ah Ah Ah

A. Ah Ah Ah Ah

T. Ah Ah Ah Ah

B. Ah Ah Ah Ah

Pno. *8^{vb}* *8^{vb}* *8^{vb}* *8^{va}*

157

S. Ah Ah Ah

A. Ah Ah Ah

A. Ah Ah

T. Ah Ah

B. Ah Ah

Pno. *(8)* *8^{vb}* *8^{va}*

S. *Ah Ah*

A. *Ah Ah*

A. *Ah Ah Ah*

T. *Ah Ah Ah*

B. *Ah Ah Ah, Ah*

Pno.

(8)

ff

8^{va}

Travel

arr. SC (Revised 2012)

Maltby & Shire

♩=130

PIANO *mp*

5

M. Take me where you want to go, make it an-y-where at all

Pno.

9

M. Fol - low an-y winds that blow, an-y course that seems to call.

Pno.

13

M. North - ward, South - ward, East or West

Pno.

17

M. Take me diff-erent plac-es, Show me diff-erent fac-es, That's the life I like best

Pno.

20

A.

M.

Pno.

24

A.

M.
free, and start - ing to float:

Pno.

27

A.

Pno.

31

A.
trees. — On - ward, Out - ward,

Pno.

A.

Pno.

S.

A.

M.

Pno.

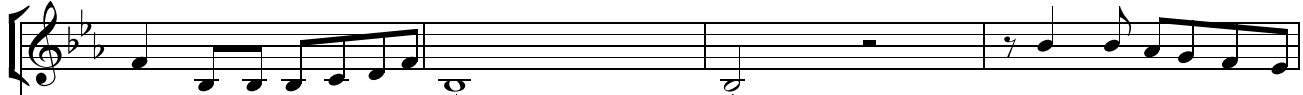
S.

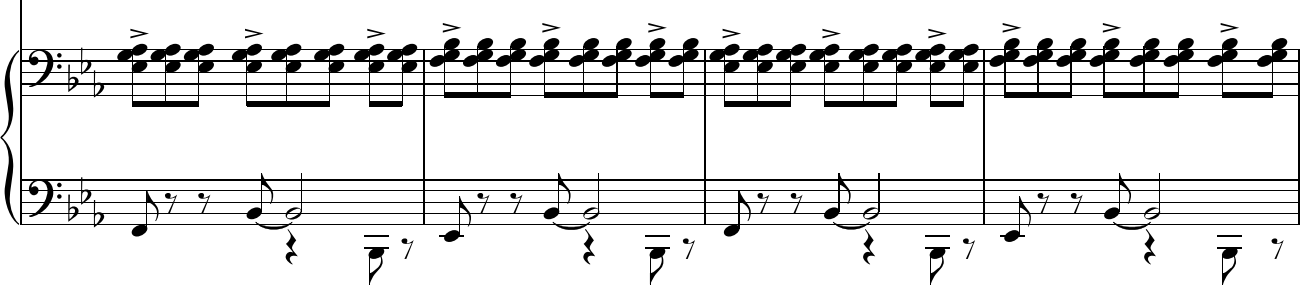
A.

M.

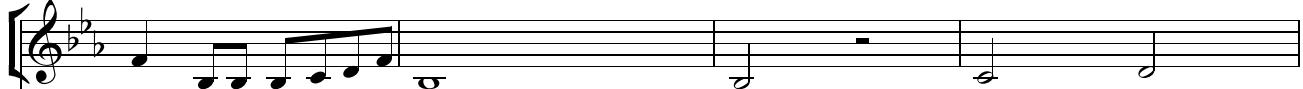
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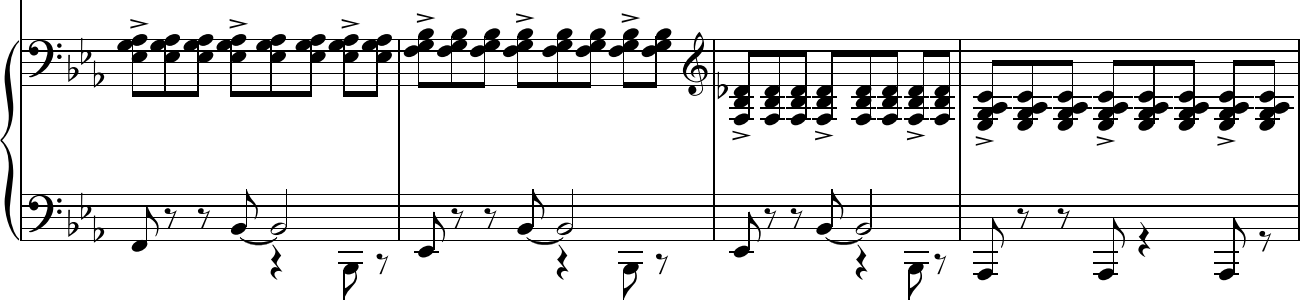
46

S.  go, show me all there is to see. Move me fast or move me

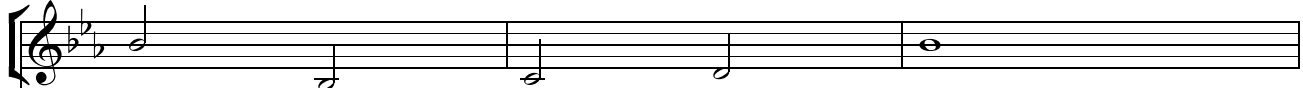
Pno. 

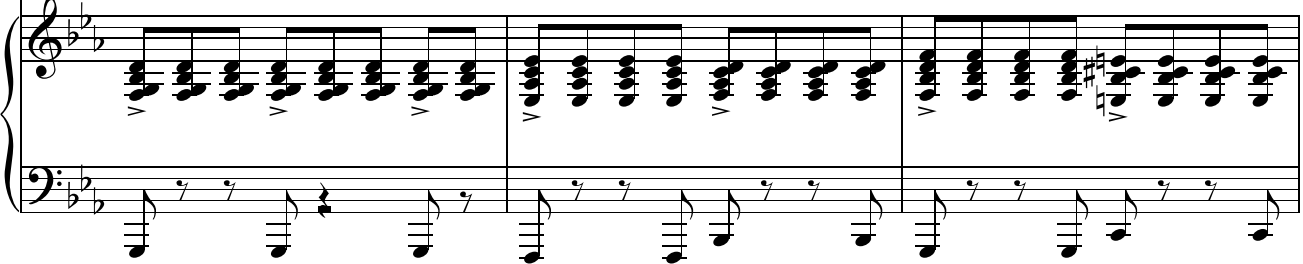
50

S.  slow, it's a-gree-a-ble to me. Whirl me,

Pno. 

54

S.  Swirl me far from land.

Pno. 

57

S.  Let your spi - rit guide you, I am here be - side you, I am at your com mand.

Pno. 

60

S. *Trav- el!* Oh _____ to catch the scent of your ad- ven - ture full and

A. *Trav- el!* Oh _____ to catch the scent of your ad- ven - ture full and

M. *Trav- el!* Oh _____ to catch the scent of your ad- ven - ture full and

Pno. *ff*

63

S. strong, _____ and know the grea- test joys are yet to come a - long! Take me where you want to

A. strong, _____ and know the grea- test joys are yet to come a - long!

M. strong, _____ and know the grea- test joys are yet to come a - long!

Pno. *f*

66

S. go, an - y des - ti - ny is fine. _____

A. Take me where you want to go, an - y des - ti - ny is

Pno.

69

S.

A.

M.

When the dawn be-gins to glow, your ex-cite-ment will be mine.

Pno.

72

S.

A.

M.

glow, your ex-cite-ment will be MAH
High - way, By - way,
High - way, By - way,

Pno.

75

S.

A.

M.

Stop at an-y sta-tion, I am
Far and wide. An-y des-tin-a-tion, I am
I am

Pno.

79 *ff* *mp* 7

S. yours for the ride. Tra- vel! As the

A. yours for the ride. Tra- vel!

M. yours for the ride. Tra- vel!

Pno.

82

S. wife says, or the hus- band, as they're star- ting out on their

Pno.

85

S. life: Take me where you want to go, I will sail a- long with you.

Pno.

89

S. With our fam- i - ly in tow, We will see each oth- er through.

Pno.

93

S. Sun - rise, sun - set, year to

A. Sun - rise, sun - set, year to

M. Sun - rise, sun - set, year to

Pno.

96

S. year, Round - ing ev - 'ry bend - ing, to the riv - er's end - ing, I will

A. year, Round - ing ev - 'ry bend - ing, to the riv - er's end - ing, I will

M. year, Round - ing ev - 'ry bend - ing, to the riv - er's end - ing, I will

Pno.

99

S. al - ways be near. Trav - el! Take me where you want to

A. al - ways be near. Trav - el! Take me where you want to

M. al - ways be near. Trav - el! Take me where you want to

Pno.

ff

102

S. go, make it an-y where at all. Fol - low an-y winds that

A. go, make it an-y where at all. Fol - low an-y winds that

M. go, make it an-y where at all. Fol - low an-y winds that

Pno.

106

S. blow, an - y course that seems to call.

A. blow, an - y course that seems to call.

M. blow, an - y course that seems to call.

Pno.

109

S. North - ward, South - ward, East or West.

A. North - ward, South - ward, East or West.

M. North - ward, South - ward, East or West.

Pno.

10 113

S. Take me diff-'rent plac- ces, Show me diff-'rent fa- ces, Stop at an - y sta- tion, an - y des- tin -

A. Take me diff-'rent plac- ces, Show me diff-'rent fa- ces, Stop at an - y sta- tion, an - y des- tin -

M. Take me diff-'rent plac- ces, Show me diff-'rent fa- ces, Stop at an - y sta- tion, an - y des- tin -

Pno. *subito p*

116

S. a- tion, Round- ing ev -'ry bend- ing, to the riv- er's end- ing, _____ That's the

A. a- tion, Round- ing ev -'ry bend- ing, to the riv- er's end- ing, _____ That's the

M. a- tion, Round- ing ev -'ry bend- ing, to the riv- er's end- ing, _____ That's the

Pno.

119

S. life I like best. _____

A. life I like best. _____

M. life I like best. _____

Pno. *f* *dim.*

122

S. Sweep me off on our way.

Pno. *mf dim.*

125

S. [Silence]

M. I am at your com mand.

Pno. *mp dim.*

129

A. I will al - ways be

M. [Silence]

Pno. *p*

132

S. Dictated

A. Home!

M. Home!

Pno. *dim.* *fff*

Viva La Vida

Words and Music by Guy Berryman, Jon Buckland,
Will Champion and Chris Martin

arr. SC

♩=120

1.

Piano

mf

The piano accompaniment for the first system is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic is marked *mf*. The system concludes with a first ending bracket.

5

2.

S.
I used to rule the world, — Seas would rise when I gave my word.

A.
I used to rule the world, — Seas would rise when I gave my word.

T.
I used to rule the world, — Seas would rise when I gave my word.

B.
I used to rule the world, — Seas would rise when I gave my word.

The vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) are arranged vertically. Each staff contains the lyrics: "I used to rule the world, — Seas would rise when I gave my word." The music is in 4/4 time with a key signature of three flats. The Soprano and Alto parts have a melodic line with some rests, while the Tenor and Bass parts have a more rhythmic, eighth-note pattern. A second ending bracket is shown above the Soprano staff.

Pno.

2.

mp

The piano accompaniment for the second system continues the piece. It features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic is marked *mp*. The system concludes with a second ending bracket.

2 ⁹

S. 
— Now in the morn-ing I sleep a-lone, sweep the streets I used to own.

A. 
— Now in the morn-ing I sleep a-lone, sweep the streets I used to own.

T. 
— Now in the morn-ing I sleep a-lone, sweep the streets I used to own.

B. 
— Now in the morn-ing I sleep a-lone, sweep the streets I used to own.

Pno. 

¹³

S. 

A. 

T. 

B. 

Pno. 

17

1. 2. 3

S. I used to roll the dice, — feel the

A. I used to roll the dice, — feel the

T. I used to roll the dice, — feel the

B. I used to roll the dice, — feel the

Pno. *mp*

21

S. fear in my en-e-mies eyes — lis-ten as the crowd — would sing: — 'Now the

A. fear in my en-e-mies eyes — lis-ten as the crowd — would sing: — 'Now the

T. fear in my en-e-mies eyes — lis-ten as the crowd — would sing: — 'Now the

B. fear in my en-e-mies eyes — lis-ten as the crowd — would sing: — 'Now the

Pno.

S. old king is dead! Long live the king! One min-ute I held the key, — next the

A. old king is dead! Long live the king! One min-ute I held the key, — next the

T. old king is dead! Long live the king! One min-ute I held the key, — next the

B. old king is dead! Long live the king! One min-ute I held the key, — next the

Pno.

S. walls_ were closed on me and I dis-cov-ered that my cas - tles stand

A. walls_ were closed on me and I dis-cov-ered that my cas - tles stand

T. walls_ were closed on me and I dis-cov-ered that my cas - tles stand

B. walls_ were closed on me and I dis-cov-ered that my cas - tles stand

Pno.

S. _____ up-on pil-lars of salt, pil-lars of sand. I hear Je-ru-sa-lem bells

A. _____ up-on pil-lars of salt, pil-lars of sand. I hear Je-ru-sa-lem bells

T. _____ up-on pil-lars of salt, pil-lars of sand. I hear Je-ru-sa-lem bells

B. _____ up-on pil-lars of salt, pil-lars of sand. I hear Je-ru-sa-lem bells

Pno.

S. ___ are ring - ing, Ro-man cav-al-ry choirs___are sing - ing;___ 'Be my mir-ror, my sword

A. ___ are ring - ing, Ro-man cav-al-ry choirs___are sing - ing;___ 'Be my mir-ror, my sword

T. ___ are ring - ing, Ro-man cav-al-ry choirs___are sing - ing;___ 'Be my mir-ror, my sword

B. ___ are ring - ing, Ro-man cav-al-ry choirs___are sing - ing;___ 'Be my mir-ror, my sword

Pno.

6 40

S. — and shield, my mis-sion-ar-ies in a for - eign field.' For some rea-son I can't

A. — and shield, my mis-sion-ar-ies in a for - eign field.' For some rea-son I can't

T. — and shield, my mis-sion-ar-ies in a for - eign field.' For some rea-son I can't

B. — and shield, my mis-sion-ar-ies in a for - eign field.' For some rea-son I can't

Pno.

44

S. — ex - plain, — once you go, there was nev - er, ne-ver an hon - est word

A. — ex - plain, — once you go, there was nev - er, ne-ver an hon - est word

T. — ex - plain, — once you go, there was nev - er, ne-ver an hon - est word

B. — ex - plain, — once you go, there was nev - er, ne-ver an hon - est word

Pno.

S. — that was when I — ruled the world. —

A. — that was when I — ruled the world. —

T. — that was when I — ruled the world. —

B. — that was when I — ruled the world. —

Pno. *mp* *8va* *Ped.*

S. — — — —

A. — — — —

T. — — — —

B. — — — —

Pno. *(8)*

8 56

S. It was a wick-ed and wild wind.

A. It was a wick-ed and wild wind,

T. It was a wick-ed and wild wind,

B. It was a wick-ed and wild wind,

Pno. *mp*

60

S. — blew down the doors_ to let me in. Shat-tered win-dows and the

A. — blew down the doors_ to let me in. Shat-tered win-dows and the

T. — blew down the doors to let me in. Shat-tered win-dows and the

B. — blew down the doors to let me in. Shat-tered win-dows and the

Pno.

S. sound_____ of drums,___ Peo-ple could-n't be - lieve_ what I'd

A. sound_____ of drums,___ Peo-ple could-n't be - lieve_ what I'd

T. sound_____ of drums,___ Peo-ple could-n't be - lieve_ what I'd

B. sound_____ of drums.___ Peo-ple could-n't be - lieve_ what I'd

Pno.

S. be-come. Re-vo-lu-tion - ar - ies wait___ for my head on a sil-ver plate.

A. be-come. Re-vo-lu-tion - ar - ies wait___ for my head on a sil-ver plate.

T. be-come. Re-vo-lu-tion - ar - ies wait___ for my head on a sil-ver plate.

B. be-come. Re-vo-lu-tion - ar - ies wait___ for my head on a sil-ver plate.

Pno.

10 70

S. — Just a pup-pet on a lone - ly string, — Oh

A. — Just a pup-pet on a lone - ly string, — Oh

T. — Just a pup-pet on a lone - ly string, — Oh

B. — Just a pup-pet on a lone - ly string, — Oh

Pno.

73

S. who would e-ver want to be king? — I hear Je - ru - sa-lem bells

A. who would e-ver want to be king? — I hear Je - ru - sa-lem bells

T. who would e-ver want to be king? — I hear Je - ru - sa-lem bells

B. who would e-ver want to be king? — I hear Je - ru - sa-lem bells

Pno.

S. — are ring - ing, Ro-man cav-al-ry choirs — are sing - ing; — 'Be my mir-ror, my sword

A. — are ring - ing, Ro-man cav-al-ry choirs — are sing - ing; — 'Be my mir-ror, my sword

T. — are ring - ing, Ro-man cav-al-ry choirs — are sing - ing; — 'Be my mir-ror, my sword

B. — are ring - ing, Ro-man cav-al-ry choirs — are sing - ing; — 'Be my mir-ror, my sword

Pno.

S. — and shield, my mis-sion-ar-ies in a for - eign field.' — For some rea-son I can't

A. — and shield, my mis-sion-ar-ies in a for - eign field.' — For some rea-son I can't

T. — and shield, my mis-sion-ar-ies in a for - eign field.' — For some rea-son I can't

B. — and shield, my mis-sion-ar-ies in a for - eign field.' — For some rea-son I can't

Pno.

S. — ex-plain, — I know St. Pe-ter won't call — my name. Ne-ver an hon - est word

A. — ex-plain, — I know St. Pe-ter won't call — my name. Ne-ver an hon - est word

T. — ex-plain, — I know St. Pe-ter won't call — my name. Ne-ver an hon - est word

B. — ex-plain, — I know St. Pe-ter won't call — my name. Ne-ver an hon - est word

Pno.

S. — that was when I — ruled the world. Oh, —

A. — that was when I — ruled the world. Oh, —

T. — that was when I — ruled the world. Oh, —

B. — that was when I — ruled the world. Oh, —

Pno.

92 13

S. Oh, Oh,

A. Oh, Oh,

T. 8 Oh, Oh,

B. Oh, Oh,

Pno.

96

S. Oh, I hear Je - ru - sa - lem bells

A. Oh, I hear Je - ru - sa - lem bells

T. 8 Oh, I hear Je - ru - sa - lem bells

B. Oh, I hear Je - ru - sa - lem bells

Pno. *f*

14 100

S. 

— are ring - ing, Ro-man cav-al-ry choirs— are sing - ing;— 'Be my mir-ror, my sword

A. 

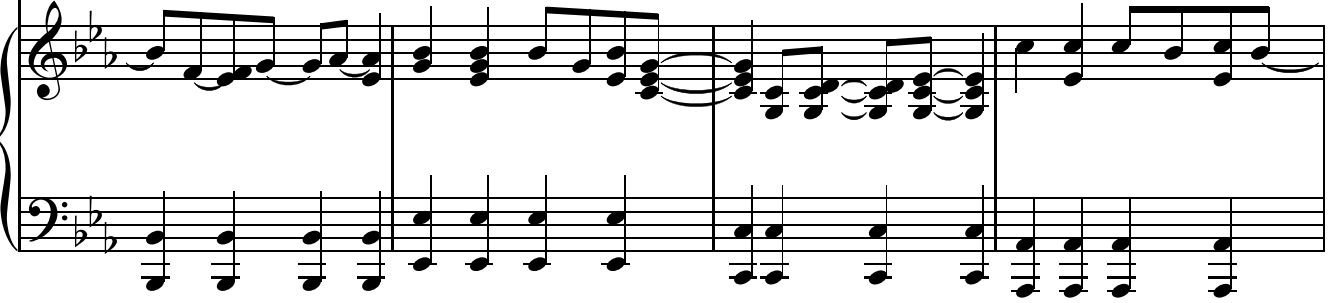
— are ring - ing, Ro-man cav-al-ry choirs— are sing - ing;— 'Be my mir-ror, my sword

T. 

— are ring - ing, Ro-man cav-al-ry choirs— are sing - ing;— 'Be my mir-ror, my sword

B. 

— are ring - ing, Ro-man cav-al-ry choirs— are sing - ing;— 'Be my mir-ror, my sword

Pno. 

104

S. 

— and shield, my mis-sion-ar-ies in a for - eign field.' — For some rea-son I can't

A. 

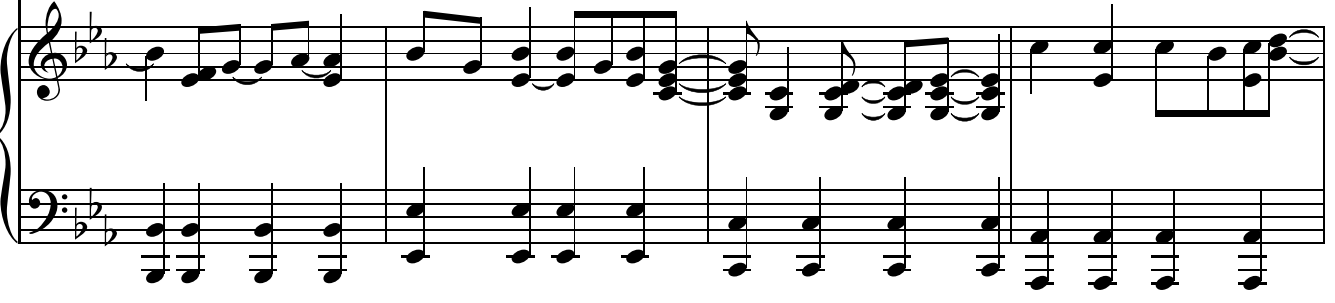
— and shield, my mis-sion-ar-ies in a for - eign field.' — For some rea-son I can't

T. 

— and shield, my mis-sion-ar-ies in a for - eign field.' — For some rea-son I can't

B. 

— and shield, my mis-sion-ar-ies in a for - eign field.' — For some rea-son I can't

Pno. 

S. — ex - plain, I know St. Pe-ter won't call my name. Ne-ver an hon - est word

A. — ex - plain, I know St. Pe-ter won't call my name. Ne-ver an hon - est word

T. — ex - plain, I know St. Pe-ter won't call my name. Ne-ver an hon - est word

B. — ex - plain, I know St. Pe-ter won't call my name. Ne-ver an hon - est word

Pno.

S. — that was when I ruled the world.

A. — that was when I ruled the world.


T. — that was when I ruled the world.

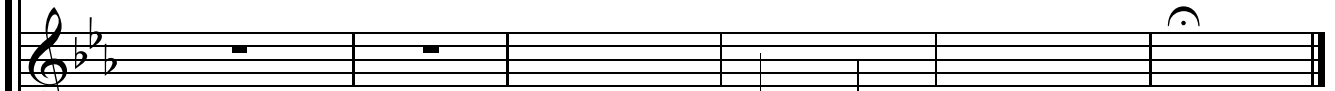
B. — that was when I ruled the world.

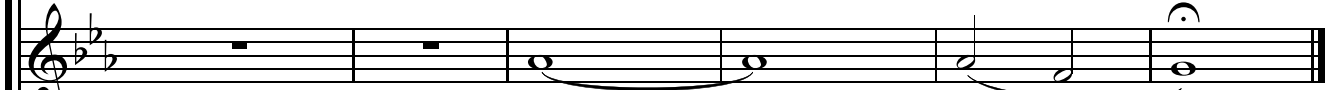
Pno.


117

rall.

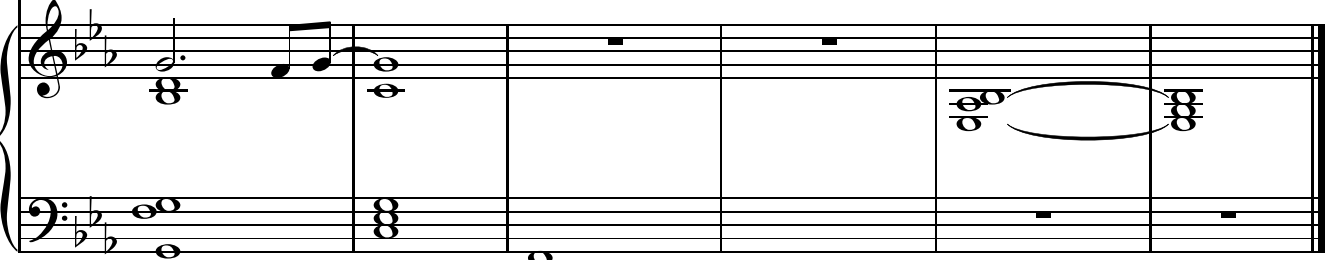
S. 
 Oo, _____ ba - mm. _____

A. 
 Oo, _____ mm. _____

T. 
 Oo, _____ mm. _____

B. 
 Oo, _____ mm. _____

rall.

Pno. 

|| ϕ || ϕ ||

2 ¹⁰

S. night a swell of hope and ar - dor of life a path of

A. heart of night, hope, life,

Pno.

¹³

S. glo - ry Child-ish hap-pi-ness

A. Ar-dor of life, of life, a path of glo - ry.

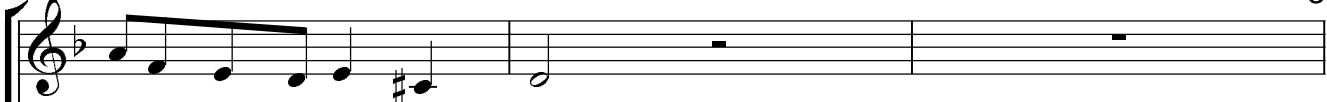
Pno. *p*


¹⁶


S. Soon e - rased and for - got - ten A gol - den light shines for -

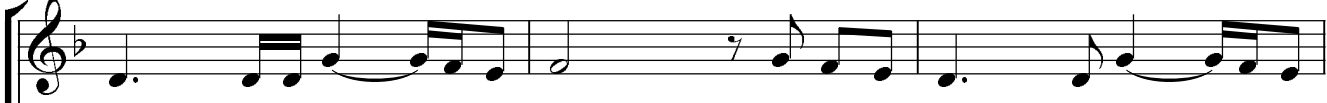
A.


Pno.

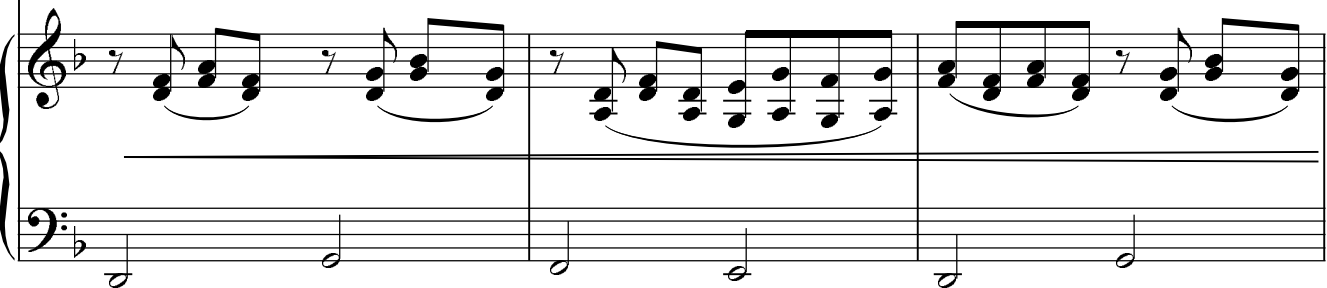
S. 
 - e-ver t'ward your fi - nal path.


A. 
 e- rased and for-got-ten, a__gol-den light shines for-


Pno. 

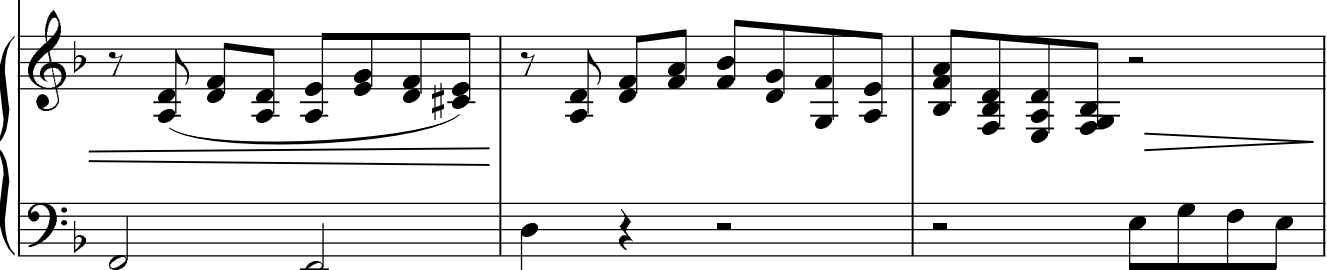
S. 
 Feel in the heart__ of the night a swell of hope and ar - dor of

A. 
 e-ver the heart__ of the night, hope,__

Pno. 

S. 
 life__ a path of glo - ry

A. 
 life,__ Ar-dor of life, of life, a path of glo -

Pno. 

4 27

S. *é lé é i lé é é lé i i é lé é lé é i lé é i lé é i é*

A. *-ry. é lé é i lé é é lé i i é lé é lé é i lé é i lé é i é*

Pno. *f*

31

S. *é lé é i lé é é lé i i é lé é lé é i lé é i lé é i é*

A. *é lé é i lé é é lé i i é lé é lé é i lé é i lé é i é*

Pno.

35

S. *lé* See u-pon your path

A. *lé*

Pno. *p*

S. 
 Chil-dren lost and for-go-tten. Take them by the hand to lead them on_ t'ward a-no - ther

A. 

Pno. 

S. 
 day Feel in the heart_of the

A. 
 Take them by the hand to lead them on_ t'ward a- no - ther day, the

Pno. 

S. 
 night a swell of hope and ar - dor of life_ a path of glo- ry.

A. 
 heart_ of night, hope,_ life, _

Pno. 

Who Will Buy?

arr. SC (SATB Revision 2016)

Words and Music by Lionel Bart

Andante ♩ = 84

SOLO 1

Alto

Who will buy my sweet red ro - ses, two_blooms for a pen - ny? Who will buy my sweet red ro - ses, two.

Piano *mf*

7

A.

blooms for a pen - ny? Who will buy my sweet red ro - ses, two_blooms for a pen - ny?

Pno.

14

SOLO 2

S.

Will you buy a - ny milk to - day? Mis - tress? A - ny milk to - day? Mis - tress?

A.

Who will

Pno.

20

S.

A - ny milk to - day? Mis - tress?

A.

buy my sweet red ro - ses, two_blooms for a pen - ny?_

Pno.

2

26 SOLO 3

S. 3 Ripe straw-ber-ries,ripe! Ripe straw-ber-ries ripe! Ripe straw-ber-ries,ripe!

S. a-ny milk to-day? Mis-tress?

A. Who will

Pno.



32

S. 3 Ripe straw-ber-ries ripe!

S. A-ny milk to-day? Mis-tress?

A. buy my sweet red ro-ses? Who will buy

B. SOLO 4 OR ALL BASSES Knives, knives to grind a-ny_ knives to

Pno.

38

S. Ripe straw-ber-ries,ripe! Ripe straw-ber-ries, ripe!

S. A-ny milk to-day? Mis-tress? A-ny milk to-

A. Who will buy my sweet red ro-ses? Who will buy my sweet red

B. grind? Knives, knives to grind a-ny knives to

Pno.



43

♩=126

S. Who will buy? Who will

S. day? Who will buy? Who will

A. Who will

A. ro-ses? Who will buy? Who will

T. Who will

B. grind? Who will buy? Who will

Pno.

ALL - Unison

ALL - Unison

ALL - Unison

ALL - Unison

ALL - Unison

ALL - Unison

ALL - Unison

50

S. buy this won-der-ful morn - ing? Such a sky you ne-ver did see. Who will

A. buy this won-der-ful morn - ing? Such a sky you ne-ver did see. Who will

T. buy this won-der-ful morn - ing? Such a sky you ne-ver did see. Who will

B. buy this won-der-ful morn - ing? Such a sky you ne-ver did see. Who will

Pno.



58

S. tie it up with a rib - bon and put it in a box for me. There'll ne-ver be a

A. tie it up with a rib - bon and put it in a box for me. There'll ne-ver be a

T. tie it up with a rib - bon and put it in a box for me. There'll ne-ver be a

B. tie it up with a rib - bon and put it in a box for me. There'll ne-ver be a

Pno.

66

S. day so sun-ny it could not hap - pen twice. Where is the man with

A. day so sun-ny it could not hap - pen twice. Where is the man with

T. day so sun-ny it could not hap - pen twice. Where is the man with

B. day so sun-ny it could not hap - pen twice. Where is the man with

Pno.



74

S. all the mo-ney. It's cheap at half the price_____ Who will

A. all the mo-ney. It's cheap at half the price_____ Who will

T. all the mo-ney. It's cheap at half the price_____ Who will

B. all the mo-ney. It's cheap at half the price_____ Who will

Pno.

82

S. buy this won-der-ful feel - ing I'm so high I swear I could fly — Me oh

A. buy this won-der-ful feel - ing I'm so high I swear I could fly — Me oh

T. buy this won-der-ful feel - ing I'm so high I swear I could fly — Me oh

B. buy this won-der-ful feel - ing I'm so high I swear I could fly — Me oh

Pno.



90

S. my I don't want to lose — it so what am I to do to keep the sky so blue there

A. my I don't want to lose — it so what am I to do to keep the sky so blue there

T. my I don't want to lose — it so what am I to do to keep the sky so blue there

B. my I don't want to lose — it so what am I to do to keep the sky so blue there

Pno.

Legato Section

97

S. must be some-one who will buy. There'll ne-ver be a day so sun-ny

A. must be some-one who will buy. There'll ne-ver be a day so

T. must be some-one who will buy. There'll ne-ver be a day so

B. must be some-one who will buy. There'll ne-ver be a day so sun-ny

Pno.



104

S. it could not hap - pen twice Where is the man with all the

A. sun - ny it could not hap - pen twice Where is the

T. sun - ny it could not hap - pen twice Where is the

B. it could not hap - pen twice Where is the man with all the

Pno.

111

S. mo - ney. It's cheap at half the price _____ Who will

A. man with all the mo - ney. half the price _____ Who will

T. man with all the mo - ney. half the price _____ Who will

B. mo - ney. It's cheap at half the price _____ Who will

Pno.



118

S. buy this won - der - ful feel - ing I'm so high I swear I could fly _____ Me oh

A. buy this won - der - ful feel - ing I'm so high I swear I could fly _____ Me oh

T. buy this won - der - ful feel - ing I'm so high I swear I could fly _____ Me oh

B. buy this won - der - ful feel - ing I'm so high I swear I could fly _____ Me oh

Pno.

126

S. my I don't want to lose it so what am I to do to keep the sky so blue there

A. my I don't want to lose it so what am I to do to keep the sky so blue there

T. my I don't want to lose it so what am I to do to keep the sky so blue there

B. my I don't want to lose it so what am I to do to keep the sky so blue there

Pno.



133

S. must be some-one who will buy. Who will buy this won-der-ful morn

A. must be some-one who will buy. Who will

T. must be some-one who will buy.

B. must be some-one who will buy.

Pno.

10

140

S.  - ing? Such a sky you ne-ver did see.____ Who will tie it

A.  buy this won-der-ful morn - ing? Such a sky you ne-ver did see.____

T.  Who will buy this won-der-ful morn - ing? Such a sky you

B.  Who will buy this won-der-ful morn - ing? Such a sky you

Pno. 



147

S.  up with a rib - bon and put it in a box____ for

A.  Who will tie it up with a rib - bon and put it in a box____ for

T.  ne-ver did see.____ Who will tie it up with a rib - bon and put it in a box for

B.  ne-ver did see.____ Who will tie it up with a rib - bon and put it in a box for

Pno. 

155

S. me. There'll ne - ver be a day so sun - ny it

A. me. There'll ne - ver be a day so sun - ny

T. me. There'll ne - ver be a day so sun - ny

B. me. There'll ne - ver be a day so sun - ny it

Pno.



161

S. could not hap - pen twice. Where is the man with all the mo - ney.

A. it could not hap - pen twice. Where is the man with

T. it could not hap - pen twice. Where is the man with

B. could not hap - pen twice. Where is the man with all the mo - ney.

Pno.

S. It's cheap at half the price_____

A. all the mo - ney half the price_____

T. all the mo - ney half the price_____ Who will buy?_

B. It's cheap at half the price_____ Who will buy?_____

Pno.



S. Who will buy? *f* Who will buy? *f*

A. Who will buy? *mf* Who will buy? *mf*

T. Who will buy? *mp*

B. Who will buy? *mp*

Pno.

181

Soprano 1

S. Who will buy this won-der-ful feel - ing I'm so high I swear I could fly___

Soprano 2

S. Who will buy this won-der-ful feel - ing I'm so high I swear I could fly___

Alto 1

A. Who will buy this won-der-ful feel - ing I'm so high I swear I could fly___

Alto 2

A. Who will buy this won-der-ful feel - ing I'm so high I swear I could fly___

T. Who _____ will buy _____ Who _____ will buy _____

B. Who will buy this won-der-ful feel - ing I'm so high I swear I could fly___

Pno. *ff*

189

S. Me oh my I don't want to lose___ it so what am I to do to keep the sky so

S. Me oh my I don't want to lose___ it so what am I to do to keep the sky so

A. Who _____ will buy _____ so what am I to do to keep the sky so

A. Me oh my I don't want to lose___ it so what am I to do to keep the sky so

T. Who _____ will buy _____ so what am I to do to keep the sky so

B. Me oh my I don't want to lose___ it so what am I to do to keep the sky so

Pno.

S. blue there must be some - one. who

S. blue there must be some - one. who

A. blue must be some - one. who

A. blue must be some - one. who

T. blue must be some - one who

B. blue must be some - one who

Pno.



S. will Who will buy?

S. will Who will buy? Will buy?

A. will Who will buy? Who will

A. will Who will buy? Who will

T. will Who will buy? Who will

B. will Who will buy? Who will

Pno.

210

S. Will buy? Will buy?

S. Will buy? Will buy?

A. buy? Who will buy? Will buy?

A. buy? Who will buy? Will buy?

T. buy? Who will buy? Will buy?

B. Will buy? Will buy?

Pno.

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'Will buy? Who will buy? Will buy?'. The piano part consists of chords and single notes in the right and left hands.

